

*Perri Klass explores Y2K (year to knit)!*

FALL 2000  
K60

# Knitter's

new millennium classics

**Easy  
big-needle  
knits**

*terrific textural  
designs*

**Fall cables  
see red**

Elizabeth Zimmermann's  
adult surprise update

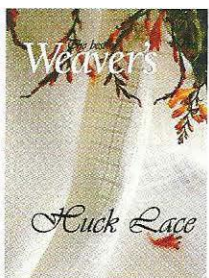
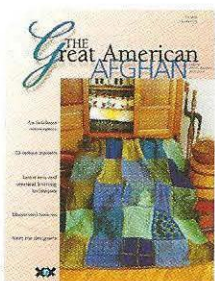
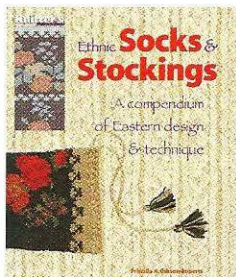
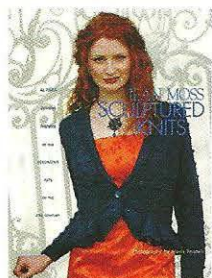
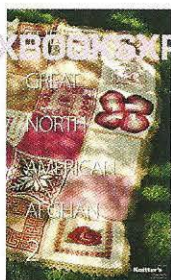
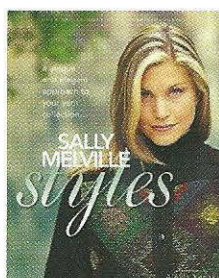
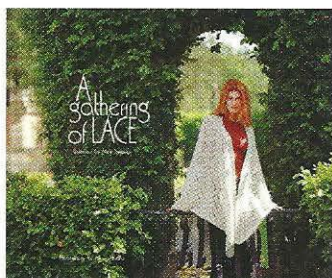
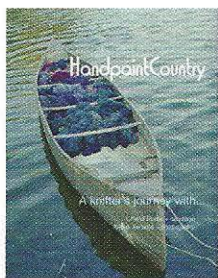
**quick wrap ups  
and scarves in a snap!**

*The Knitting Universe Revisited*

US \$5.50 Canada \$7.95







**A GATHERING of LACE** gathered by Meg Swansen  
Meg Swansen and 34 lace knitters share their secrets and favorite projects. This collection of 42 designs includes sweaters, vests, shawls, scarves, gloves, and socks. *A Gathering* speaks to knitters who love to knit lace and those who don't—yet. **Available in November \$35.00**

**THE BEST OF KNITTER'S: SHAWLS AND SCARVES**  
edited by Nancy J. Thomas Readers' persistent requests for reprints of out-of-print back issues, and the enduring appeal of shawls and scarves has prompted Knitter's Magazine to meet the demand. **\$19.95**

**ETHNIC SOCKS AND STOCKINGS** by Priscilla A. Gibson-Roberts  
Eastern design and techniques are featured in a book that sets sock knitting on its toes. Priscilla A. Gibson-Roberts presents a rich mixture of techniques, color, and design. **\$28.95**

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The five-part, Knitter's Magazine series in one book: 25 designers from across the Americas present an afghan original. You'll love creating this great American heirloom. **\$9.95**

**THE GREAT NORTH AMERICAN AFGHAN**  
edited by Nancy J. Thomas Straight from the pages of Knitter's Magazine: *The Great North American Afghan* features 24 new squares and designers in a flower garden of color, motifs, and patterning. **\$12.95**

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Cheryl Potter and photographer Alexis Xenakis profile 20 people who have made dyeing yarn a way of life. Top designers bring you 40 innovative patterns and share ideas and techniques for knitting pleasure and success with handpainted yarns. **Available January 2001 \$35.00**

**THE JEAN MOSS BOOK OF SCULPTURED KNITS** by Jean Moss  
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A colorful array of fun-to-wear garments and fanciful toys to knit for children. *Kids Kids Kids* features 43 winning patterns from Knitter's Magazine's "Knitting is for Kids, Too!" Contest. **\$19.95**

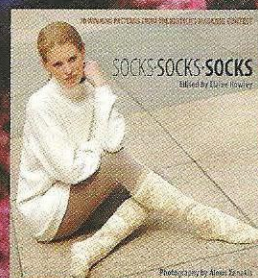
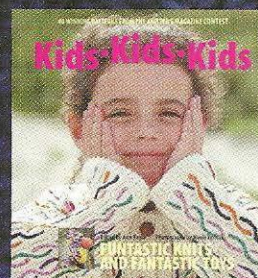
**MAGNIFICENT MITTENS** by Anna Zilboorg  
Anna Zilboorg's designs use geometric color patterns, sophisticated colors, occasional embellishments with beads and embroidery, and generous cuffs with simple, yet effective edgings. **\$29.95**

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# Knitter's Magazine

FALL 2000

Number 60

VOLUME 17 / NUMBER 3



FRONT COVER

## Beautiful basket stitchery

by Lana Hames

photo by Alexis Xenakis

## Knitter's Online

[www.knittinguniverse.com](http://www.knittinguniverse.com)

### Knitter's Poll

Confession is good for the soul, we said when asking, "How much do you spend on your favorite hobby a year?" We reminded our Knitter's Online community to remember to count such things as extra cable channels, Mint Milanos, and Ott lights—not to mention trips to Stitches Camp, Stitches East, Midwest, & West! The results:

less than \$300, I only buy what I need — 14%  
\$300-500—26%  
\$500-1000—30%  
\$1000-2000—18%  
\$2000-3000—7%  
\$3000-5000—3%  
\$5000-10,000—0.7%  
More than \$10,000—0.1%  
More than Lily Chin and Amy Detjen combined!—0.8%  
Visit our Website to cast your vote on our current Knitter's poll:  
[knittinguniverse.com/athena/poll](http://knittinguniverse.com/athena/poll)

78



24



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## next Knitter's

Winter 2000—Outerwear & Eveningwear, warming up and stepping out

- Evening sweaters with daytime appeal
- Twinset take a new twist
- From bags to wraps—the best accessories of the season
- The Great American Aran Afghan begins



ANDREW HOLMAN

Dear Reader,

With the whole world, it seems, reinventing itself for the new millennium, we knew that sooner or later we would have to give in to the temptation ourselves. The issue you hold marks the beginning of a new century for Knitter's Magazine with a new look.

Our new design has been a labor of love for Art Director, Bob Natz. "The larger format allowed us to fulfill a long-standing wish of our editorial staff," Bob says. "Projects now appear in their entirety within a section without awkward jumps to the back. And the larger size allowed white space to frame all the diverse elements of the magazine, alleviating clutter." Bob's masterstroke is the new title line that runs through the magazine—a graphic representation of the thread that binds our close-knit community.

Sixty issues ago when we began our journey, we didn't worry about art directors—we were busy hand-delivering magazines. Little did we know that when we knocked on a schoolhouse door in Wisconsin with Knitter's Premier Issue at hand it wouldn't just be Elizabeth Zimmermann and Meg Swansen who would welcome us—but you as well.

I was a Second Lieutenant fresh out of the army about to enter a world I thought I had left behind forever—a world of yarn. At my village in Greece our sheep gave their wool in abundance—itchy, scratchy stuff it might have been—but it was all my mother and sisters had.

That yarn was transformed into dazzling textiles on my mother's four-poster loom: plush flokati rugs, colorful over shot coverlets, and dense tapestry rugs that decorated balconies and were draped from high windows to welcome a new bride or to celebrate a feast day. And a bit of that wool made my very first vest, knit without a pattern by my sister Anna. So, years later, when I saw yarn draped over looms in a weaving convention a thought entered my mind... After all, what else was an English major to do but help start a magazine? And what better than a magazine whose covers would enclose a world I have loved since my childhood?

Besides the people you've met on these pages, there are two non-knitters who for me have always been a part of our world we fondly call the knitting universe. Miss Chesebro and Mrs. Grindberg became a part of my life in 1965 when I stepped off the train from New York and into Woodrow Wilson Junior High School in Sioux City, Iowa. With nary a word of English in my Greek vocabulary, these two caring teachers took it upon themselves to teach me.

And so, sixty issues later, it is to Mrs. Grindberg and Miss Chesebro that I owe all those wonderful journeys into the Knitting Universe with you and Elizabeth Zimmermann, Mary Walker Phillips, Barbara Walker, Kaffe Fassett, Meg Swansen, The Bishop of Leicester, Joseph Galler, Alice Starmore, Ann Macdonald, Sasha Kagan, Eleanor Bernat, Annabel Fox, Priscilla A. Gibson-Roberts, Anna Zilboorg, Kristin Nicholas, Luisa Gelenter...

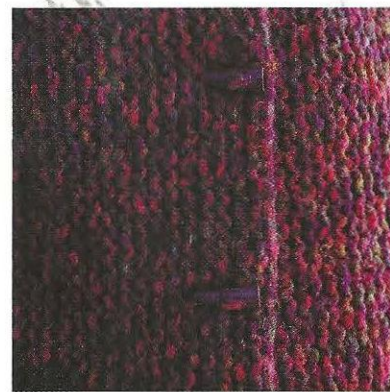
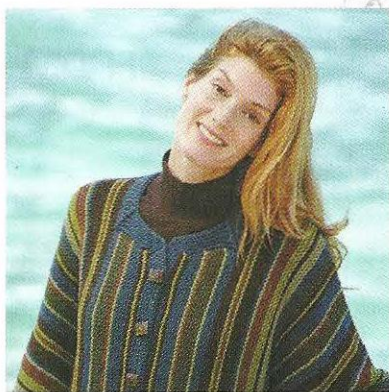
During a nostalgic trip back to my hometown for my 30th high school reunion I called Mrs. Grindberg. Her voice sounded just as joyful as I remembered it: "Didn't we have fun learning together so long ago?" she asked.

It's a question I would like to ask of you. Haven't we had fun learning together—through the pages of Knitter's Magazine?

Alexis

Alexis Xenakis  
Publisher





## EDITOR LETTER FROM THE EDITOR LETTER FROM THE EDITOR LETTER FROM THE EDITOR

**W**e look to the new millennium as a beginning of time for reflection and renewal. Our *Knitter's* staff has taken advantage of the timing of our classics issue to revamp our pages. Our new look has been designed to give you more of the great things that you are accustomed to—*Knitter's* great designs, timely features, and easy-to-follow instructions. We hope you like the enhanced format of our magazine. Please let us know what you think. We'd love your opinions via e-mail or letter.

Did you know why the year 2000 with its familiar "Y2K" abbreviation has turned out to be advantageous to knitters? Aptly, someone used the initials to mean "year to knit." We asked author, doctor, and knitter Perri Klass to expound upon ideas brought to mind by Y2K. Perri chats with a new breed of knitters who bring a new meaning to our beloved knitting universe. Her story begins on page 78.

Not only has the magazine been reinvented, but after my Easter "trip of a lifetime" to Bolivia and Peru, I feel forever changed. I reentered the world as I knew it with a completely new outlook on woven and knit textiles. What an amazing feeling it was when I witnessed the familiar process that I love so well helping people in Third World countries by providing subsistence wages and maintaining their traditional crafts. Their standard of living was in stark contrast to my own—it's hard to imagine that a person receiving a simple gift of size 8 straight needles or a copy of *Knitter's* would be totally overjoyed. I never look at my photos without recalling the wealth of kindness from all the delightful people I met during my South American adventure. On page 98 is a full account of my journey.

What's new in knitting trends this season is big, thick yarns and easy-to-make styles. We delighted in bringing some of these quick-to-make sweaters to the pages of our Fall issue. These styles are simple to create and not only encourage a new generation of knitters, but give the "time-deprived" masses an opportunity for instant gratification! Our easy story begins on page 82.

Another big fall fashion trend that will draw you to your knitting needles is textural knitting. One-color knitting with cables and texture stitches is a satisfying way to achieve spectacular results. Designers Jean Moss and Elsebeth Lavold are just two of the designers who have crafted sweaters for this fully packed section. These sweaters begin on page 38.

To commemorate our new design, we looked back at our favorite classic—*Knitter's* magazine. For over 15 years, we have regaled readers with a host of great knitting-related tales. Some of our endeavors are beyond hilarious and others will make you weep, but whether you've been with us since the first issue or are a recent convert, you'll enjoy Alexis' "look back" on the knitting universe.

I have a special reason to celebrate the year 2000. This marks my fifth year as *Knitter's* Editor. I remember working on my first issue as if it were yesterday. While my personal retrospective of *Knitter's* isn't as lengthy as the founders', it's full of warm memories, special challenges, and a lot of great knitting along the way!

Welcome to fall knitting (our staff, right, photographed the issue in steamy Florida) and welcome to our new, improved *Knitter's* magazine. Write to me at Thomas.NancyJ@rxr-inc.com.

*Nancy J. Thomas*



Two great designs... Choosing the cover is never an easy task. Even though we felt strongly about our choice, we wanted to hear your opinion: you voted for the top cover, 68% to 32%. Help us choose the next cover: [www.knittinguniverse.com/athena/cover](http://www.knittinguniverse.com/athena/cover).



What would you say if you were asked to review a knitting book? Instead of simply having one person discuss a book in our review section, we asked and got three different opinions of Elsebeth Lavold's *Viking Patterns for Knitting*. Along with Linda Cyr, we asked two XRX Books authors, Sally Melville and Anna Zilboorg, to give us their input. The result was fascinating! See our reviews on page 144.





TER FROM THE EDITOR LETTER FROM THE EDITOR LETTER FROM THE EDITOR L





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# Knitter's

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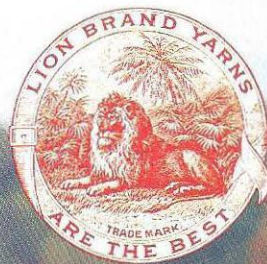
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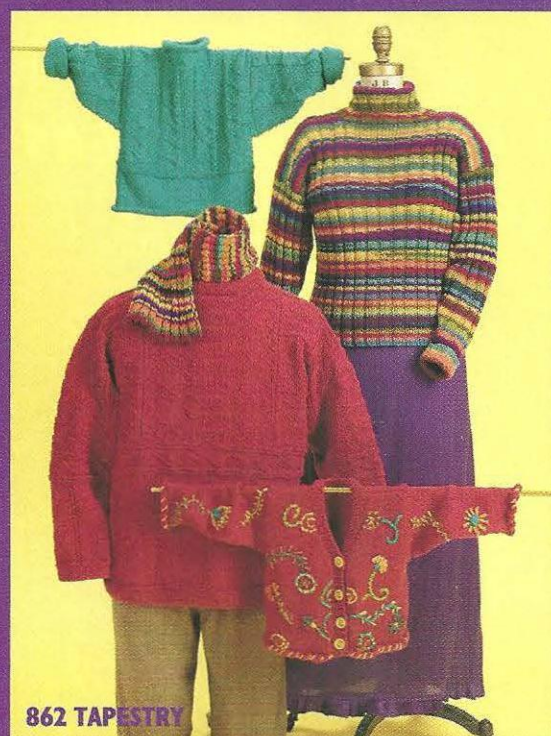


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	Northampton Wools	Northampton	413-586-4331	TX	Needleart	Spring	281-288-0585
	Colorful Stitches	Lenox	800-413-6111		Woolie Ewe	Plano	972-424-3163
	Woolcott and Co.	Cambridge	617-547-2837		Turrentines	Houston	713-661-9411
	Wild & Woolly Studio	Lexington Ctr.	781-861-7717		Yarn Barn of San Antonio	San Antonio	210-826-3679
	Snow Goose	Milton	617-698-1190		Donna's Yarn Barn	Austin	512-452-2681
	Creative Warehouse	Needham	781-444-9341	UT	Needlepoint Joint	Ogden	801-394-4355
	Ladybug Knitting Shop	Dennis	508-385-2662	VA	Hunt Country Yarns	Middleburg	540-687-5129
MD	Woolworks	Baltimore	410-337-9030		Aylin's Woolgatherer	Falls Church	703-573-1900
	Yarn Garden of Annapolis	Annapolis	800-738-9276		Wooly Knits	McLean	800 767 4036
ME	Stitchery Square	Camden	207-236-9773		Old Town Needlecrafts	Manassas	703-330-1846
MI	Yarn Quest	Traverse City	616-929-4277		Knitting Basket, Ltd	Richmond	804-282-2909
	Right Off the Sheep	Birmingham	248-646-7595		Orchardside Yarn Shop	Raphine	540-348-5220
	The Wool & The Floss	Grosse Pointe	313-882-9110		The Knitting Corner, Inc.	Virginia Beach	757-420-7547
	Threadbender	Grand Rapids	888-531-6642		On Pins & Needles	Toano	800-484-5191x9334
	Knitting Room	Birmingham	248-540-3623		Got Yarn	Richmond	888-242-4474
	Whipple Tree Yarn & Gifts	Hudsonville	616-669-4487	WA	The Weaving Works	Seattle	888-524-1221
	Yarn for Ewe	Okemos	517-349-9665		Tricoter	Seattle	206-328-6505
	Stitching Memories	Portage	616-552-9276		Wild & Woolly Yarn Co.	Poulsbo	360-779-3222
MN	Linden Hills Yarns	Minneapolis	612-929-1255		Banana Belt Yarns	Sequim	360-683-5852
	A Sheepy Yarn Shoppe	White Bear Lake	800-480-5462	WI	Jane's Knitting Hutch	Appleton	920-954-9001
	Three Kittens Yarn Shoppe	St. Paul	800-487-4969		Easy Stitchin' Needleart, Inc	Sister Bay	920-854-2840
	Zandy's Yarn Etc.	Burnsville	612-890-3087		Ruhama's Yarn & Needlepoint	Milwaukee	414-332-2660
	Skeins	Minnetonka	612-939-4166		Herrschners, Inc.	Stevens Point	800-713-1239
	Needlework Unlimited	Minneapolis	612-925-2454		Lakeside Fibers	Madison	608-257-2999



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WP No. 4



No. 770C



WP No. 6



WP No. 9



\*WP No. 11



\*WP No. 12



WP No. 13



WP No. 14



WP-C1



WP-C2



WP-C3



WP-C4



WP-C5



WP-C6



WP-C7



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AK Anchorage Knitting Frenzy 800-478-8322/907-563-2717  
AK Fairbanks Inua Wool Shoppe 907-479-5830  
CA Capitola The Yarn Place 831-476-6480  
CA Corona Black Sheep, Spindles & Shuttles, Etc. 909-734-7622  
CA El Cerrito Skein Lane 510-525-1828  
CA El Segundo The Slight Stitch 310-322-6793  
CA Sacramento Rumpelstiltskin 916-442-9225  
CA San Jose Knitting Room 408-264-7229  
CA Santa Barbara In Stitches 888-627-0656/805-962-9343  
CA Solvang The Village Spinning & Weaving Shop 888-686-1192/805-686-1192  
CA St. Helena Creative Needle 707-963-7533  
CO Boulder Shuttles, Spindles & Skeins 303-494-1071  
CO Denver Strawberry Tree 303-759-4244  
CO Lakewood Recycled Lamb 303-234-9337  
CT Avon The Wool Connection 800-933-9665/860-678-1710  
CT Franklin Crocker Hill Garden & Gifts 860-642-7088  
CT Putnam Woolworks Ltd. at Mrs. Bridge's Pantry 860-963-7040  
CT Waterford Dagmar's Yarn Shop 860-442-8364  
FL Fort Meyers Your Knit Parade 800-965-5864/941-274-0242  
GA Roswell Cast-on Cottage 770-998-3483

ID Pocatello Florence's Attic 208-237-4963  
ID Sandpoint Belva's Gifts & Knits 208-265-5421  
IL Chicago Barkim Limited 773-548-2211  
IL Elmhurst Have Ewe Any Wool? 630-941-YARN  
IL Glenview The Village Knit Whiz 847-998-9772  
IL Maroa Country Lace & Wood Creations 877-881-9663/217-794-5048  
IL Naperville Jefferson Stitches 630-983-6310  
IN Fort Wayne Cass Street Depot 888-420-2292/219-420-2277  
IN Guilford (Cincinnati, Ohio) The Weaver's Loft 800-449-6115/812-576-3904  
IN Morgantown Sheep Street Fibers 812-597-5648  
IA Ames Rose Tree Fiber Shop 515-292-7076  
IA West Des Moines Creative Corner 515-255-7262  
KS Olathe Knit Wit 913-780-5648  
KY Shelbyville Knit-Pickers 502-633-9818  
ME Hiram Barb's Mainely Yarns 207-625-7089  
MD Glyndon Wool Stock 800-242-5648/410-517-1020  
MA Leominster The Knitting Nook 978-466-9907  
MA Lexington Center Wild & Woolly Studio 888-861-9264/781-861-7717  
MI Cadillac The Knitter's Nest 231-775-9276  
MI Howell Stitch In Time 517-546-0769

MI Macomb CraftyLady, Inc. 800-455-9276/810-566-8008  
MI Menominee Elegant Ewe 877-298-7618/906-863-2296  
MI Midland Granny Square Yarns 517-832-2899  
MI Okemos Yarn For Ewe 517-349-9665  
MI Portage Stitching Memories 616-552-9276  
MI Royal Oak Ewe-Nique Knits 248-584-3001  
MI Sturgis Yarn Oasis 616-659-7474  
MI Traverse City Lost Art Yarn Shoppe 800-531-9171/231-941-1263  
MN Burnsville Zandy's Yarns, etc. 952-890-3087  
MN Duluth Yarn Harbor 218-724-6432  
MN Minneapolis Depth of Field 612-339-6061  
MN Minneapolis Needlework Unlimited 888-925-2454/612-925-2454  
MN New Ulm Nadel Kunst 507-354-8708  
MN St. Paul Three Kittens Yarn Shoppe 651-457-4969  
MN White Bear Lake A Sheepy Yarn Shop 800-480-5462/651-426-5463  
MO Hannibal The Niddy Noddy 573-248-8040  
MO St. Charles Artistic Needles 636-946-0046  
MT Bozeman The Yarn Shop 406-585-8335  
MT Missoula Joseph's Coat 406-549-1419  
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## Wool Pak Yarns NZ

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## Felt your own wool hat... & Felt a jacket too! easy as 1, 2, 3!

The perfect hat, just knit, felt and wear! The Wool Pak Felt Hat Yarn comes in 34 rich, beautiful 100% New Zealand natural and dyed colours. Like magic, simply place your knitted hat in the washing machine on low water setting and really agitate for a few minutes. Towel dry and shape to your head. Woolen Magic! Felt hat design is by Fiber Trends, (WP01). Felt jacket design is by Fiber Trends, (WP02). Felt the knit jacket, then add the knit sleeves and trim. Enjoy!



## Wool wash...

Wool Mix is available in Eucalyptus and Lavender formulas, each noted for their wondrous aromas and natural fragrances. Each 1.25 liter/42-ounce bottle will safely wash 50 loads of sweaters, scarves...whatever woolens and delicacies you need to treat with care. Wool Mix is lanolin-free, rinse-free and the favorite wool wash in Australia and New Zealand. Tried and trusted for twenty years.



## Crochet Hat, Scarf & Shawl.

8 ply Wool Pak Yarns NZ, Fiber Trends Design, Hats, Scarf & Shawl (AC-29), Crocheted Crusher Hat (AC-30).



NH Portsmouth The Yarn Basket 603-431-9301  
NJ Princeton Glenmarle Woolworks 609-921-3022  
NY Huntington The Knitting Corner 516-421-2660  
NY Port Jefferson The Knitting Cove 631-473-2121  
NY Poughkeepsie Patternworks, Inc.  
800-438-5464/914-462-8000  
NY Rochester The Village Yarn Shop 716-454-6064  
NY Saranac Lake Lonesome Landing 518-891-4555  
OH Athens Spinning Turtle Yarns & Gifts 740-594-9276  
OH Cincinnati (Guilford, IN) The Weaver's Loft  
800-449-6115/812-576-3904  
OH Greenville The Yarn Dome 937-548-2242  
OH Wilmington Yarn Palette 937-382-3455  
OK Guthrie S.W.A.K. Knits 405-282-8649  
OR Ashland Paisley Web Studio 541-488-2734  
OR Corvallis Fiber Nooks and Crannies 541-754-8637  
OR Eugene Soft Horizons Fiber 541-343-0651  
OR Jacksonville Mimi's Yarn Shop Ltd. 541-899-1320  
OR Tigard Ann's Yarn Gallery 503-684-4851  
PA Chambersburg The Yarn Basket 888-976-2758/717-263-3236  
PA Marchand Silverbrook Shoppe 724-286-3317  
PA Sewickly Yarns Unlimited 412-741-8894  
PA Stevens Yarn Shop on the Farm 717-336-5860

RI Providence A Stitch Above 800-949-5648/401-455-0269  
SC Aiken Barbara Sue Brodie Needleworks 803-644-0990  
TN Chattanooga Genuine Purl 800-862-2890/423-267-7335  
TN Greeneville Jane's Fiber and Beads  
888-497-2665/423-639-7919  
TX El Paso Sarita's Custom Sewing, Inc. 915-581-6586  
TX Houston Turrentine's, Inc. 713-661-9411  
TX Lampasas MJ's Fabric Fashion & Quilts 512-556-8879  
TX San Antonio Yarn Barn of San Antonio 210-826-3679  
UT Salt Lake City The Wool Cabin 801-466-1811  
VA Stanardsville Carodan Farm Wool Shop 800-985-7083  
VA Virginia Beach The Knitting Corner, Inc. 757-420-7547  
WA Anacortes Ana-Cross-Stitch 360-299-9010  
WA Bothell Columbine Yarns 425-806-8129  
WA Burlington Knot Just Yarn 888-477-KNIT/360-755-7086  
WA Colville EZ Knit Fabrics 800-246-2644/509-684-2644  
WA Edmonds Spin-A-Yarn 425-775-0909  
WA Leavenworth Sandi Stitches 509-548-5454  
WA Olympia Canvasworks 360-352-4481  
WA Poulsbo Amanda's Art-Yarn & Fibers 360-779-3666  
WA Redmond Ritzy Things 425-883-2442  
WA Richland Sheeps Clothing 877-422-YARN/509-946-3474  
WA Seattle Acorn Street Yarn Shop 800-987-6354/206-525-1726

WA Seattle The Yarn Gallery 206-935-2010  
WA Spokane EZ Knit Fabrics 800-246-2644/509-325-6644  
WA Tacoma Lamb's Ear Farm 888-672-2288/253-472-7695  
WI Ashland The Craft Connection 715-682-6454  
WI Cedarsburg Sheeping Beauty Fiber Arts 262-375-0903  
WI Columbus Susan's Fiber Shop 888-603-4237/920-623-4237  
WV Huntington Knit 'N' Hook 304-522-0700  
WV Parkersburg (Athens, OH) Spinning Turtle Yarns & Gifts  
740-594-9276  
WY Laramie Woobee Knit Shop 800-721-4080/307-721-4080

### CANADA

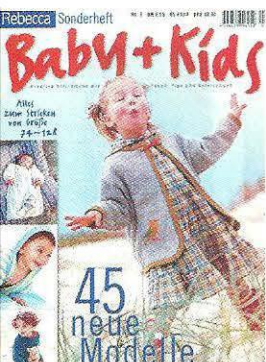
BC Vancouver/Richmond Wool & Wicker 604-275-1239  
ON Ancaster The Needle Emporium 800-667-9167/905-648-1994



## Kinky knitting

Don't you love people who take problems and turn them into solutions? Rhoda Cokee is just one such person. She must have heard all the pleas for an ideal way to store circular needles. Her hanging pocket holder solves a multitude of circular needle storage problems. The needles aren't rolled so they don't "kink," they fit into clearly marked pockets (both US and metric sizing), and the holder accommodates dozens of needles regardless of size or length. It's made in a durable cotton duck fabric with a Velcro® closure at the top for adding your own hanger.

This holder retails for \$16.95 and is available through a number of mail-order sources (*The Mannings*, *Patternworks*, *Schoolhouse Press*), [stitchesmarket.com](http://stitchesmarket.com), and local yarn shop retailers. *The Circular Solution*, PO Box 6563, Lakeland, FL 33807. E-mail [circularsolution@aol.com](mailto:circularsolution@aol.com)



## Oh, you kid!

If you knit for little ones, collecting great pattern books with kids' designs can easily become a passion.

Rebecca Kid's booklets are sure to please. The photographs show active kids having a great time in stylish knits. Booklets #107 (shown here) and #110 are more autumn inspired, while #113 is brimming with warm-weather designs. Booklets are available for \$12.95 at yarn shops, or order from *Muench Yarns*, Dept KK, 285 Bel Marin Keys Blvd. Unit J, Novato, CA 94949.

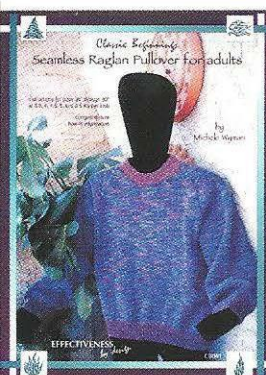
You'll love Pipsqueaks, a collection from Rowan of 35 patterns for babies to 10-year-olds. The designs are sophisticated (did you expect anything else from Rowan?) and many are really easy to knit. The styles for baby are charming and practical, and the older kids' designs are truly wearable. Scale up the patterns for your own wardrobe. Look for this book at Rowan stockists or write to *Westminster Fibers at 5 Northern Blvd. #3*, Amherst, NH 03031-2335. Phone: 603-886-5041. E-mail: [wffibers@aol.com](mailto:wffibers@aol.com)



## Modular models

A knitter's dream: easy-to-use patterns for simple sweaters that come in an extensive size range and can be made in a variety of weights of yarn. Michele Wyman from Effectiveness by Design has booklets to make that dream come true. She's working on a series of booklets that she calls "Classic Beginnings." Her first were seamless raglan pullovers and cardigans. She's now working on children's versions of these styles. These classic styles make the perfect canvas for your own personal color and yarn choice.

For information, contact *Effectiveness by Design*, 1840 West Marlboro Dr., Chandler, AZ 85224. Web site: [members.aol.com/MWbydesign](http://members.aol.com/MWbydesign)

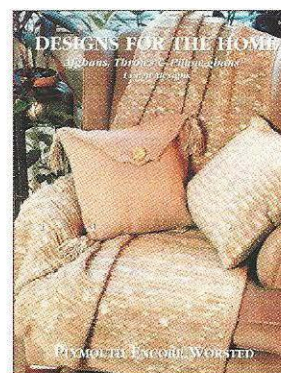
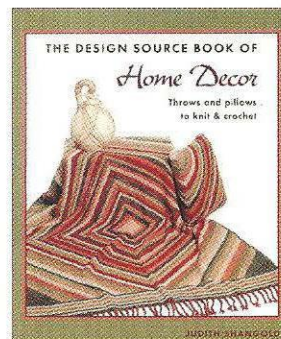


## Dress up your home

As an ode to the current love of knitting (and crocheting) for home use, here are two great books perfect for sprucing up your fall decor.

The first book, *The Design Source Book of Home Décor* by Judith Shangold, has much in its favor. All the included projects are made in Manos del Uruguay's soft, lustrous 100% wool, a striated yarn created using a unique kettle-dyeing process. The array of beautiful hues is shown on a color card spread in the book. The pattern for the cover afghan and pillow called "Tribal" is alone worth the price of the book. This rich, ethnic-toned beauty is knit in counterpane style. The book retails for \$15.95 and includes a generous selection of fabulous knit and crocheted afghans and pillows. You'll have a hard time deciding what to make first. *Design Source*, PO Box 770, Medford, MA 02155. E-mail [shangold@usa.net](mailto:shangold@usa.net).

*Designs for the Home* features both afghans and throws, but most interesting are the pillow-gahns. These creative pieces are pillow covers that house your throw until it's needed. Talk about a decorative, comfy knitting accessory that helps with your housekeeping jobs! All of the projects in this booklet are made with Plymouth's Encore worsted weight yarn (easy-care 75% acrylic, 25% wool blend). This great booklet retails for \$8 from local yarn shops, or contact *Plymouth Yarn Co.*, PO Box 28, Bristol, PA 19007. Web site: [www.plymouthyarn.com](http://www.plymouthyarn.com)



## Southwest colors

Want to combine the warmth and luxury of kid mohair and wool with handpainted pizzazz? Try Fiesta Yarns' new Kokopelli single-ply yarn in 28 rich solid colors including Squash Blossom, Roasted Piñon, and Sangria.

This luscious blend is a quick knit at 4 stitches/1" on a size 7 or 8 (4.5 or 5mm) needle. Slightly thicker than worsted weight, it can be substituted in patterns that call for worsted weight yarn.

For a retailer in your area, contact *Fiesta Yarns*, 206 Frontage Rd., Rio Rancho, NM 87124. Phone: 505-892-5008. Web site: [www.fiestayarns.com](http://www.fiestayarns.com)



## Did you know?

- Knit Out & Crochet 2000 week will be held September 24-30 at locations around the country. Two major metropolitan areas, Boston and New York City, will hold kick-off events on September 24th. The New York Knit Out will be at Union Square Park from 12-5 PM, and the downtown Boston event will be from 1-5 PM at City Hall Plaza. Info on Knit Out & Crochet 2000 Boston can be obtained by calling 617-547-2837 or e-mailing [woolcottandco@aol.com](mailto:woolcottandco@aol.com). Go to [www.knit-out.com](http://www.knit-out.com) for the latest details on these two happenings, as well as other nationwide celebrations.
- In our Summer '99 issue, we featured Cubs for Kids, an organization founded by Arlene Comora to help kids in need via gifts of bear cubs dressed in handknit sweaters. Cubs for Kids provides the toy cub and patterns; knitters give their knitting time and yarn to dress the bear cub. Send a SASE to Cubs for Kids, One North Lexington Ave., White Plains, NY 10601 or call Arlene Comora at 914-421-4916. Visit the Cubs for Kids Web site at [www.cubsforkids.com](http://www.cubsforkids.com).



## KNITTERS KNITTER'S TO KNITTERS KNIT

• If you love to knit socks, send them to Australia for the International Sock Competition to be held in conjunction with the March 2001 Bothwell Spin In. Socks may be hand or machine knit or made from felt, but must have at least 80% natural fiber. Oh—and they must be wearable! Entry forms will be available in September 2000. Nominate your socks for best socks in handspun yarn, best handknit, machine knit, or felt socks, best original design, and best of show. Socks will be judged on design, creativity, and quality of work. If you want your socks back, you must include return postage (international reply coupons are best). For entry form, write to Kerry Edwards at [kedwards@trum.net.au](mailto:kedwards@trum.net.au) or send a stamped, self-addressed envelope to Kerry at GPO Box 431E, Hobart, TAS 7001 Australia.

• This is the perfect time to knit a sweater for a child in need. Lamb's Wool collects sweaters throughout the year for Christmas giving. In 1999 they collected 390 sweaters for their Operation Christmas Child outreach program. They are seeking sweaters for children, sized for infants through age 5. Send a self-addressed envelope to Carol Ely for the most recent newsletter that features an easy pullover sweater in kid's sizes 3-5. Lamb's Wool, PO Box 250, Roseland, VA 22967.

• From Nancie Kremer, a.k.a. Island Knitter on the About knitting forum: Have you ever visited <http://forums.about.com/ab-knitting/messages/?msg=3710%2e10> for the about.com knitting forum? You can view as a guest or register to join the forum. There have been three running posts discussing Elizabeth Zimmermann's Adult Surprise Jacket. (See p. 114 for *Knitter's* updated version.) Many photos have been posted showing what can be done in both the baby and adult versions.

### Travel & knit

Jump start your travel plans for 2001 with a Mississippi cruise from Louisville to Memphis on May 6-10. The knitting instructor for this voyage aboard the Mississippi Queen is none other than Carol Anderson, author of a clever series of booklets that includes *The Wonderful Wallaby*, *Iowa Crew/Cruise Socks*, and *Rambling Rows Afghan*. For more information, contact Carol at **Cottage Creations, At the Farm on Deer Creek, Carpenter, IA 50426. Phone: 641-324-1280 or Peggy Anderson at 800-945-3039. Email: [cotcreat@rconnect.com](mailto:cotcreat@rconnect.com)**

### Passages

*Knitter's* is sad to report the untimely passing of Peggy MacKenzie, late President of Unique Kolours, the distributor of Colinette and Mission Falls yarns. The Unique Kolours company has now passed to the able hands of Peggy's children, Claudia Langmaid and Brad Schuman. Expressions of sympathy can be addressed to Unique Kolours by visiting their Web site ([www.uniquekolours.com](http://www.uniquekolours.com)). At that site, please click on the "Contact us" link. Donations can be made in her memory to The Morris Animal Foundation, 45 Inverness Dr. East, Englewood, CO 80112-5480. 800-243-2345

Welsh designer Colinette reminisces with *Knitter's*. "I first met Peggy over 14 years ago when she owned a yarn shop in New Jersey. I'll always remember that first visit to our studio in Wales—she left heading straight to the airport with an array of baggage stuffed full of my hand-dyed yarn. She immediately had numerous projects in mind and couldn't wait for us to mail yarn to the United States. She wanted to start working on the plane ride home! To my amazement, she was on the phone four days later desperate for more yarn; her projects were complete and she was in "panic-attack" mode. She must have been up knitting every night!

"And so Unique Kolours was born. Her energy and enthusiasm were boundless, and we were all caught up in her infectious passion for the knitting industry. Over the years, she built Unique Kolours into a truly family business, working closely with her daughter and son. Her passion for knitting was followed closely by her great love of animals.

"Although I'm many thousands of miles away from the Pennsylvania office of Unique Kolours, I miss her greatly. When the orders came in from the United States, my workforce always referred to them as 'Peggy's orders' as they made their way from the dye studio to the packing boxes. Now her wonderful children fax the orders, but all our staff still call them 'Peggy's orders' and that is how it will remain. Peggy is still with us. She was an exceptional woman."



## Warming TRENDS

Knit this gorgeous turtleneck in Jolie & Sable from Tahki Yarns.



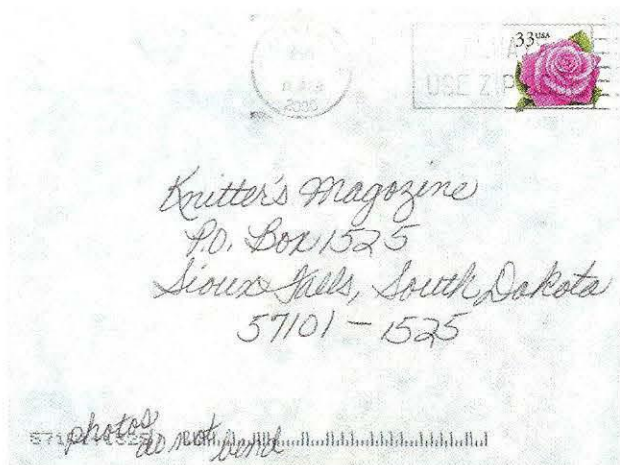
Tahki • Stacy Charles, Inc.

Look for this pattern at your local yarn retailer or to order send \$3.00, plus \$1.00 to cover postage and handling to:

Tahki • Stacy Charles, Inc.  
1059 Manhattan Ave.  
Brooklyn, NY 11222



The controversy over the Spring 2000 Knitter's continues. We have a number of readers who took their Elizabeth Zimmermann cover for their "photo op" and some who took our regular model cover with them. What do you think?



Here's a picture of me and my *Knitter's* in front of the Longaberger Basket Company headquarters that's shaped just like their medium market basket. I knew from experience that I couldn't really get any knitting done on our annual three-day bus trip, but I did bring along the newly arrived issue to read in my spare moments!

Mary Versaille  
Fredericksburg, VA



Having had the great fortune to study under Elizabeth Zimmermann, I was delighted to take the Spring 2000 issue with me on a trip to Russia, Holland, and Belgium. This photo was taken in front of Petrodvorets' Church of Saints Peter and Paul. Much to my surprise, I saw only one knitter on the whole trip. The world is for knitters everywhere and knitters are everywhere in the world.

Elaine M. Johnson  
Wethersfield, CT



## HERE IN THE WORLD LETTERS WHERE IN THE WORLD LETTERS WHERE IN THE WORLD



### Baby Surprise

When I received the Fall '99 issue, I knew I had to make the "Surprise Sweater." I started and finished the sweater the next day! I couldn't put it down until I saw how it was going to be assembled. My one-year-old grandson, Zachary, loves the hat. I love *Knitter's*—it's my favorite knitting magazine. I have been knitting for 40 years and have knit many, many patterns from your magazine.

Rosmaree Peterman  
Elwood, IL

Your *Knitter's* Fall '99 (K56) "revisited" Elizabeth Zimmermann's Baby Surprise Jacket. What fun it was to knit up this wonderful little jacket. It would be great if the Adult Surprise Jacket could also be "revisited."

Thanks for responding to requests in the *Knitter's* Winter '99 (K57) with patterns for hats and hood for the Baby Surprise Jacket. Above all, thanks for the Commemorative Issue: Elizabeth Zimmermann Spring 2000 (K58). I read every word and just became re-inspired by Elizabeth's unmatched contributions to the knitters of the world. Perhaps in every issue of in the new millennium, year 2000, you could "revisit" at least one of Elizabeth's creations. Anything of Elizabeth's would boost the resurgence of knitting for many more years to come.

Ruth Ann Stone  
Via e-mail

Editor's note: Elizabeth's Adult Surprise jacket is indeed revisited on page 114 of this issue!

### Elizabeth the Great

I'm a member of the Socknitters list who has been bemused by the recent controversy about *Knitter's* use of Elizabeth Zimmermann's picture on a limited run of Spring 2000 covers.

I've been a reader since your second issue and have never felt that *Knitter's* misused or misrepresented its relationship to Elizabeth. I did feel as if her philosophy of knitting was a motivating spirit in the production of each and every issue. She expected respect for her craft and encouraged its practitioners to stretch their boundaries and to explore the unknown (not just in knitting, I suspect), and that approach certainly flavors the articles and patterns in your magazine. She was responsible, at least as much as any other individual, for the expanding appeal of knitting to people who don't fit the knitting-grandma stereotype, and I think it was appropriate to commemorate her passing from this world. Frankly, I was a little surprised that only *Knitter's* thought to honor her with a cover.

As for the limited availability of issues with the Elizabeth cover, it isn't the first time a publication has elected to provide a little extra for its subscribers and it won't be the last. I don't think it was unreasonable of *Knitter's* to give its subscribers preference in this particular situation.

While I probably won't be able to get my grubby little fists on a copy of the Elizabeth cover, I want you to know that this knitter is very appreciative of your decision to observe her death and honor her life in a most visible form. I always enjoy *Knitter's* for what I learn from each issue, but will continue to do so with even more reason now.

Eileen Sharkey  
Via e-mail

Editor's note: If you missed getting a copy with the Elizabeth cover, it's not too late to get yours. Call 1-800-232-5648 or send \$5.95 to Knitter's, PO Box 1525, Back Issues, Sioux Falls, SD 57101.

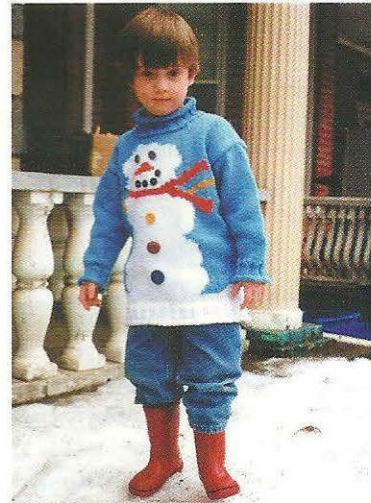


### I made it!

I thought I'd share with you a photo of the Skill-building Entrelac sweater from your Fall '96 (K44) issue. It certainly was challenging, but it brought a blue ribbon, plus best-of-show, at our county fair this past summer.

I'm also working on the Great American Afghan, with only five more squares to make. This project is also a challenge with lots of new techniques.

Alma Gardner  
Canton, NY



I'm enclosing a photograph of my youngest son, Gabriel, wearing the snowman sweater featured on your Web site. I love to exchange knitting ideas and patterns with my sister-in-law, Barbara. Imagine how delighted and surprised we were when we opened Gabriel's Christmas gift; his very own snowman sweater lovingly knit by his Aunt Barbara. Thank you, *Knitter's* magazine!

Fernanda Pisani  
Toronto, ON Canada

Editor's note: Download your own snowman pattern at: [www.knittinguniverse.com](http://www.knittinguniverse.com) (click on the Patterns tab near the top of the page, then scroll down to the snowman pattern).



One of the multitude of things I learned from EZ was that our only boundaries are the ones we place upon ourselves. With that in mind and in memory of this spectacular lady, I signed up to work as a volunteer in the Children at Risk, Failure to Thrive unit in the Spitalul Dr. It Nicholasescu Hospital in Tutova, Romania. This was quite a departure from my safe, rather ordinary life in Toronto, Canada. I took my EZ commemorative issue along for moral support. On the long flights to Eastern Europe, reading every word in the issue served me well.

Barbara Organ  
Willowdale, ON Canada



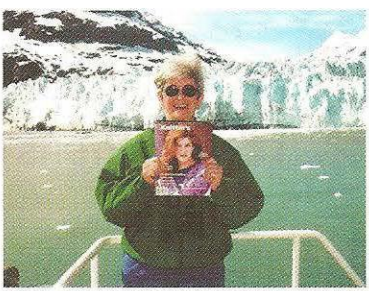
My recent trip to New Zealand included a visit to a demonstration farm outside Rotorua. There I made fast friends with this young Romney, and she with my *Knitter's*. I couldn't tell which of us was more tickled; the lamb to get a nibble of the magazine (we share tastes in delicious reads) or me to think that there is a knitter somewhere who will use the wool from my fuzzy friend to fashion something inspired by *Knitter's*. The circle couldn't be more complete—unless, of course, that knitter was me!

Mary Nickol  
Coeur d'Alene, ID



There I was in Hubbard Bay, Alaska. Good thing I'm knitting a cozy sweater to keep me warm!

Deborah Wasserman  
Lanoka Harbor, NJ



This photo was taken in my son's yard in Costa Rica. Of course, I took my knitting and my *Knitter's* with me when I visited. What a beautiful, relaxing spot to sit and knit as I watched hummingbirds and butterflies flitter about!

Sheilah Worrell  
Freeland, MD



## KNITTERS WHERE IN THE WORLD LETTERS WHERE IN THE WORLD LETTERS WHERE IN THE WORLD



I made this cardigan sweater from the Spring '98 (K 50) issue for my daughter, Beth. She wore it for her high school graduation photo. Thanks for printing such a beautiful pattern!

Roberta Hennen  
Springville, UT



It has taken me awhile, but I've finished Alice Atkinson's double-knit gloves from the Winter '97 (K49) issue. This has been the most challenging and satisfying project I've ever attempted. Now I'm looking forward to my second double-knitting project. Thanks.

Bette Deputy  
Edmond, OK

**Rosie's mittens**  
For those who have requested the easy mittens made by last year's *Knitter of the Year*, Rosie Marino, here's the pattern.

Sizes Child's 4 (6, 8, 10, 12, 14)  
Yarn 2 (2, 2, 3, 3) oz of worsted weight yarn  
Needles Size 6 (4mm) knitting needles

**Right mitten**  
Cast on 32 (36, 40, 40, 42) sts. Work in k1, p1 rib for 2 (2, 2½, 2½, 2½)". Work 4 rows in St st, ending with a WS row. *Inc row* (RS) K16 (18, 20, 20, 22), place marker, inc 1 st in each of next 2 sts, k to end. *Next row and all WS rows* Purl. *Inc row* K to marker, inc 1 st in next st, k2, inc 1, k to end. *Inc row* K to marker, inc 1, k4, inc 1, k to end. *Inc row* K to marker, inc 1, k6, inc 1, k to end. *Sizes 8, 10, 12, 14 only:* *Inc row* K to mark-

er, inc 1, k8, inc 1, k to end. *Size 14 only:* *Inc row* K to marker, inc 1, k10, inc 1, k to end. Purl 1 row—40 (44, 50, 50, 50, 54) sts.  
**Thumb**  
K 16 (18, 20, 20, 20, 20) sts and place on a holder, k10 (10, 12, 12, 12, 16) sts and leave on needle, place rem 14 (16, 18, 18, 18, 18) sts on holder.  
Cast on 1 st at end of thumb sts. Turn work and purl 11 (11, 13, 13, 13, 17) sts. Work even in St st on these sts for 1¼ (1½, 1¾, 1¾, 2, 2¼)", end with a WS row. *Next row* K2tog across to last st, k1—6 (6, 7, 7, 7, 9) sts. *Next row* Purl. *For size 14 only:* *Next row* K2tog, k to last 2 sts, k2tog. *Next row* Purl—6 (6, 7, 7, 7, 7) sts. Cut yarn leaving about 8". Draw through rem sts and fasten to WS. Sew up thumb.  
Place 16 (18, 20, 20, 20, 20) sts from first holder back on needle, attach yarn to last st and pick up 3 (3, 3, 3, 5, 5) sts along thumb, k sts from 2nd holder—33 (37, 41, 41, 43, 43) sts. Work even for 2½ (3, 3, 3, 3½)", dec 1 st evenly across last row—32 (36, 40, 40, 42, 42) sts.



**Mitten tip**  
*Dec row* 7 KO (4, 0, 0, 2, 2), \* k2tog, k6; rep from\*—28 (32, 35, 35, 37, 37) sts. *Next row and all WS rows* Purl. *Dec row* 2 KO (4, 0, 0, 2, 2), \* k2tog, k5; rep from\*—24 (28, 30, 30, 32, 32) sts. *Dec row* 3 KO (4, 0, 0, 2, 2), \*k2tog, k4; rep from\*—20 (24, 25, 25, 27, 27) sts. *Dec row* 4 KO (4, 0, 0, 2, 2), \*k3, k2tog; rep from\*—16 (20, 20, 20, 22, 22) sts. *Dec row* 5 KO (0, 0, 0, 2, 2), \*k2tog, k2; rep from\*—12 (15, 15, 15, 17, 17) sts. *Last dec row* KO (1, 1, 1, 1, 1), k2tog across—6 (8, 8, 8, 8, 9) sts.  
**Finishing**  
Sew side of mitten. Break yarn, leaving 10" and draw through rem sts and fasten to WS.  
**Left mitten**  
Work as for right mitten, reversing increases as follows: *Inc row* (RS) K14 (16, 18, 18, 18, 18), place marker, inc 1 st in each of next 2 sts, k to end.

## CORRECTION

**K58, p. 72** In "Two-Way Ribbing," second column, just before "Shape raglan armholes," it should say "Change to size 7 needle."  
To get a Correction Supplement for issues 1-59, visit our *Knitter's* main page at:  
[www.knittinguniverse.com](http://www.knittinguniverse.com)





### FIONA ELLIS

I'm a British knitwear designer from London currently living in Toronto, Canada, and I've been designing commercially for almost a decade. I began to knit at a very early age after being taught by my grandmother. My dolls were the best dressed in the neighborhood, even if some of them were doomed to be fashion victims or ridiculed in the playroom for their daring experiments!

I was awarded a Bachelor of Arts degree in knitwear design from De Montfort University.

Currently I'm involved in concept design work for both the European and North American fashion

markets. Over the past two years I've added designing for the home knitting market to my portfolio.

My major strengths lie in the creative use of color and texture in handknits. Recently I've begun teaching inspirational workshops at events such as The Creative Sewing and Needlework Festival in Toronto.

My winters in Toronto have renewed my belief in the importance of sweaters. I find that my knitting tension can vary according to how well the Toronto Maple Leafs hockey team is playing. Sudden death overtime can produce an overly tight swatch!

TRIBUTORS CONTRIBUTORS CONTRIBUTORS CONTRIBUTORS CONTRIBUTORS CONTRIBUTORS CONTRIBUTORS CONTRIBUTORS

### ELSEBETH LAVOLD



As Elsebeth dashes off to Denmark to an important knitting lecture, we ask her husband, Anders Rydell, to update us on Elsebeth's rising fame in the knitting world:

Swedish designer Elsebeth Lavold emphatically states: "Anyone who plans a Swedish knitting exhibition without contacting me hasn't done his homework!"

No, she hasn't become cocky. In fact, she makes a very realistic evaluation of her present status, following her tremendous success with the *Viking Patterns* book project. Ten years ago, such a comment would have been unthinkable. But now her knitting innovation and distinctively designed styles have brought her fame reaching way beyond Sweden.

This past summer she was invited to lecture at a knitting symposium in nearby Denmark. She thought



the event would mainly attract Danes, and possibly some other Scandinavians. The attendance list baffled her. There were people from as far away as Switzerland and Japan.

An e-mail from Trafalgar Square Publishing, American publishers of her translated book *Viking Patterns for Knitting*, became another indication of the snowballing recognition. It arrived just two months after the first translated edition was published, asking about a minor correction. A re-print is already being planned!

Right now, she is working on her next book project, *Knitting I-Cords*, a playful, colorful book, very different from the classic strictness of the *Viking Patterns*. After that? If you ask the publishing companies, it will be another Viking book. Elsebeth? She's recently been to visit the Shetlands and Orkney Islands...

### NANCY MARCHANT



I was born in Evansville, Indiana in 1949. While growing up, we lived in the country and my mother knitted, quilted, and sewed most of our clothes. She taught me how to knit when I was very young—I enjoyed its tranquility at that early age. My first project was a pair of thick wool socks and matching sock hat. Boy, was I proud of that! When I was twelve I won first prize at the Indiana State Fair for a Fair Isle sweater.

I knit all through high school and college and in the '70s I received my MFA from Fiberworks in Berkeley, CA. My thesis involved kimonos and shibori (Japanese tie-dye).

In 1978 I moved to Amsterdam, the Netherlands, never intending to stay but somehow I never left. When I first arrived in Amsterdam, the knitting market was booming; it seemed that there was a yarn store on every corner. I began designing for a Dutch knitting magazine called *Ariadne* and made many "picture" sweaters for my friends. *Ariadne* had a great group of designers who taught me about designing and technique. During that time period,

my sweaters were also featured in the American magazines *Vogue Knitting* and *Threads*.

The handknitting trend has changed in the twenty years I've lived in Holland. In the '70s "picture" sweaters were popular, then ikats, then cables, then small repeated patterns and of course, Kaffe Fassett influenced us all. However, by the end of the '90s handknitting became almost extinct. It seems to be making a bit of a comeback, as much of young fashions includes bulky handknit sweaters. I've also noticed the return of a few new yarn stores.

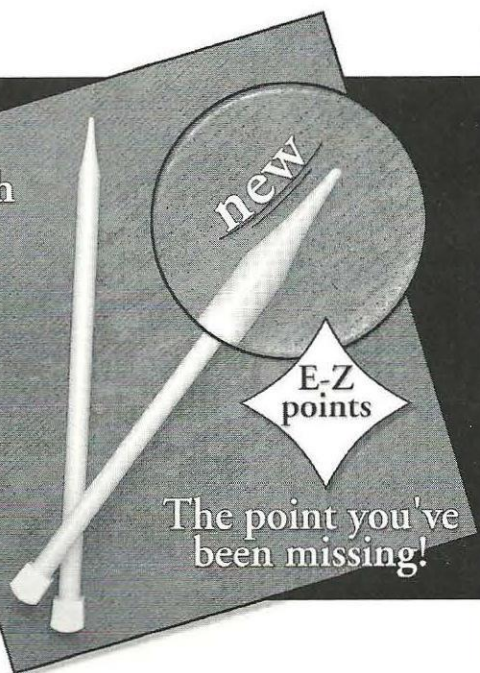
Today I make my living as a freelance graphic designer, but still design sweaters for magazines and friends. I live in a small 17th century house in the center of Amsterdam with my two daughters, Rosalie (10) and Mathilde (8). At the moment I am knitting a twisted-stitch cabled pullover and, like most of you, I can't wait to turn off my computer and get to my knitting.



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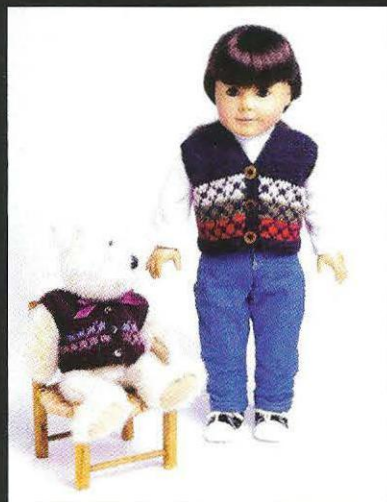
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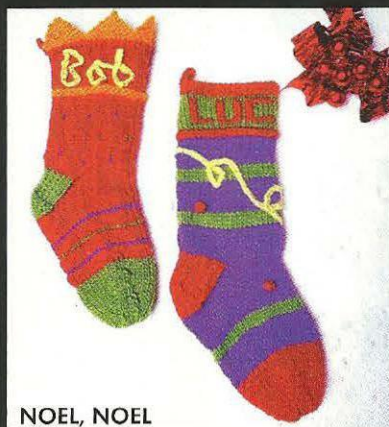
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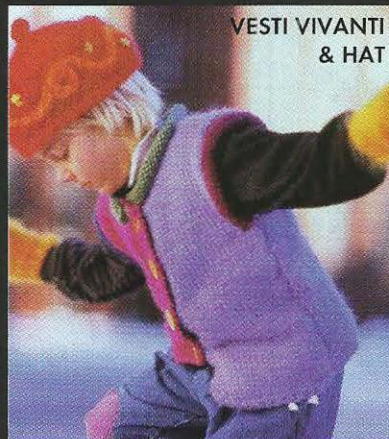
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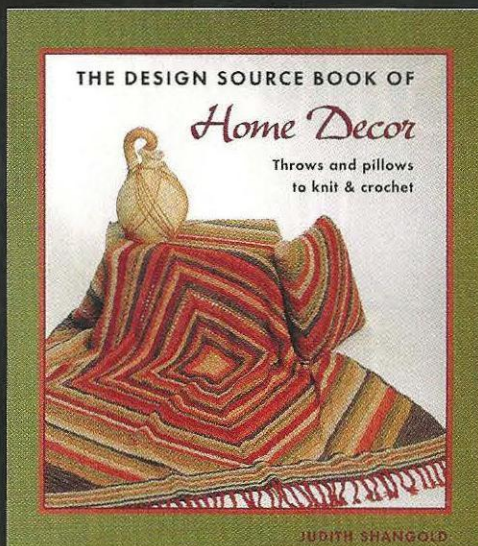
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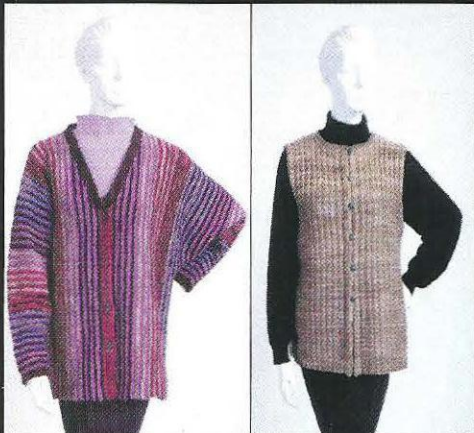
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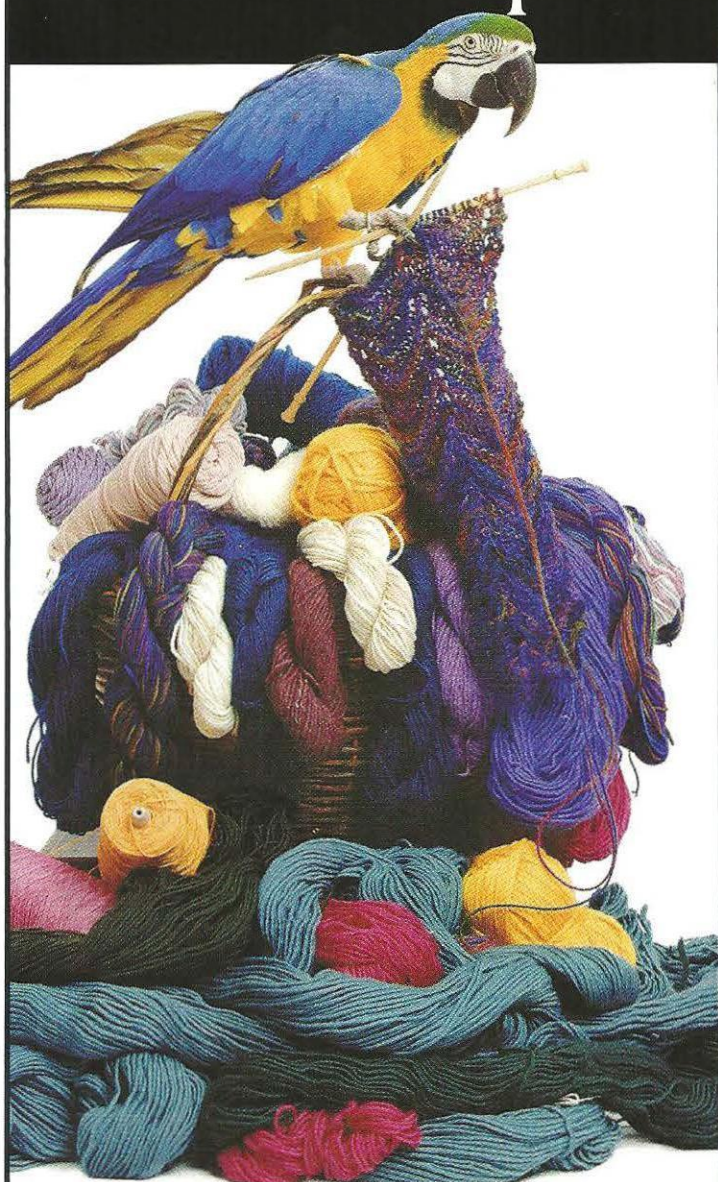
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Ever knit for a guy? It isn't easy accommodating his tastes; usually the request is for something that is not too colorful, too busy, or too unusual. This means finding a pattern with classic silhouette, colors, and materials. Often the choice is a solid-color sweater with simple details, which is not terribly exciting to knit. Generally, men like clothing that doesn't ask for attention. Most times this means using a classic yarn in a safe color as well.

Why not think texture when making a signature sweater for him? Fun-to-work combinations of knits, purls, and cable twists can keep your interest as you create a handsome garment that also fits his desires for a classic look. The play of light on the surface makes such a textured sweater look like a work of art.

We have a classic, textured sweater shown on a guy in our magazine. The rust tweed sweater is a beauty, but don't just think of that one sweater when

searching for "man-appropriate" styles. If I were looking, I'd choose from the red cabled story as likely candidates. With a few small styling considerations they would be perfect for a man. There is hidden treasure to be found in every magazine issue if you can visualize different styling options.

Let's first talk about the obvious—detailing must be masculine. Men often want wearable, easy-fitting clothing. The necklines and motifs need to be clean and angular. The Enchanting Cables pullover by Shirley Paden on page 58 is beautiful. The embossed all-over pattern would be more him-friendly with a crew neckline, to wear over a casual shirt. C. Lee Goss' Cross-Your-Heart gansey on page 60 is a fun play on the age-old classic sweater. The design motifs are great for her, but a man would probably prefer diamonds to hearts. This easy change is within the capability of any knitter, and suitable for either gen-

## RICK MONDRAGON DESIGNER'S CORNER



Valentina Devine



Amy Detjen



Lily M. Chin



Carol Anderson

### Valentina Devine

Most of my knitting is for retail, magazines, and samples for my workshop. But, I do have a husband—a husband who works in an office where everybody dresses down (after all, Einstein didn't care what shirt or slacks he put on his body). My husband likes to wear the sweaters I knit for him; not only does he look yummy in them, but half the office staff notices the sweaters and they know that "wifey" knitted them. So the deal is: I don't have to cook every day, I don't have to make the bed, but I do have to knit him one sweater a year. And I like the deal, so I stick to it.

Right now I am knitting a beige cotton, linen, and silk loose shirt-like sweater—of course, for him.

### Amy Detjen

I'm working on a top-down Aran for myself. I'm knitting with Louet's Gems Merino (22 micron, Superwash), in a lovely dusty purple (surprise, surprise!). My gauge is about 7.5 to the inch, so I have

over 400 stitches around. The cables are mostly simple four-row repeats, but I've put an intricate Celtic cable down the center front and back. I'm designing this as I go, and knitting top-down is wonderful for me. . . I get to pop it on over my head every week or so to see how it fits. That helps encourage me to keep on going instead of ditching it and starting a new project (I just LOVE starting new projects).

### Lily M. Chin

Other than the pervasive deadlines or bouts of "forced knitting," my personal knitting is not much different than anyone else's. Well, Stitches banquet outfits qualify as a deadline for me and I usually begin about a week beforehand for added pressure (much to the chagrin of whomever I happen to be rooming with and keeping up all night while I'm slaving away!).

Seems like all my friends are in the propagating stages of life, so it's been lots of baby things. I've made two Elizabeth Zimmermann Baby Surprises.

I've also worked up some original baby blankets, which are nice, as there's no shaping involved—quite a change of pace for me.

Usually, I have at least a dozen "works in progress" going at once. It covers the full spectrum of mood and situation. If I'm traveling, I want a mindless project. If I'm at home and it's the wee hours of the morning (my peak time), I can concentrate on the very involved projects. If I'm watching television, something in-between. Most of the time, I do things for myself, garments by and large. I'm a notorious clotheshorse. Of course, there are the times when I'm just obsessive and driven. If I find a yarn that excites me too much and I MUST begin something with it, I'll drop everything else. So the real answer to the question of what I'm knitting now is...everything! Regardless, I won't use up my stash anytime THIS century!



der. The Future-forward Aran by Kathy Zimmerman on page 56 works well for a man. Add a ribbing, and you have him covered.

Colors can be tamed for the man who finds pure reds too blatant. I would suggest toning to earthy rust, rich Bordeaux, or tweedy mahogany. Of course there are all the hues of the spectrum that could translate into his wardrobe, but red tones can be so flattering. With holidays approaching, think how stylish he will look while shopping, entertaining, and partying in a richly colored sweater. The ever-changing light of a fall afternoon, candlelit evening, or late-night fire playing against the textures of the fabric will show off your stitches in an elegant way.

The next step is to consider sizing. Fit is probably the most difficult factor in knitting for him—or her! Resizing can be easy. Just compare the pattern's measurements to any sweater that fits the

person well. The widths are most likely covered in the pattern, yet men usually have a longer torso and need more length both in the body and sleeves. Always remember that it will require additional yarn to add length.

An advantage of the red cabled sweater patterns is that they are easy-wearing silhouettes. All are based on classic styles: drop sleeve, saddle, and modified drop (square armhole). The sweater should only be knit to length when it will suit the body. The Gansey is styled a bit too wide for him and would work best slimmed down. Think in units, and remove the width of a small pattern from each shoulder, beginning from the hemline. Add (or remove) a simple seed stitch area to alter the Future-forward Aran. Add or delete partial motifs, if the Enchanting Cables sweater needs width adjustments.

It seems that the most difficult part of making these types of sweaters is seaming. Many knitters forget to use the stitch-to-row gauge for seaming rows to stitches. Use a firm shoulder bind-off to keep shoulders in check for many years of wear. Be ever vigilant at joining the saddle, as it must fit together well using the stitches to rows at the sleeve join, and then rows to stitches along the shoulder.

With insight, style, and a little know-how, you can take different paths, whether you are knitting for the special man in your life or if you are a man knitter who wants to expand his knitting options.

In upcoming issues, I plan to advise you on methods of selecting patterns, and I'll share fitting hints to make your knitting enhance lifestyle and wardrobe.

•

## WHAT ARE YOU KNITTING? WHAT ARE YOU KNITTING? WHAT ARE YOU KNITTING?



Nicky Epstein



Candace Strick

### Carol Anderson •

So, what am I knitting right now? I always have at least two projects in the works—we're not talking about the many in limbo. Right now, the easy one is a sweater for my husband. It will be a variation of my next pattern, the Rambling Rows Jacket. His will be the pullover knit from Schoolhouse Press' Highland Wool yarn in charcoal gray. My "sit in my chair and pay attention" project is Wool You Order's 'A Year of Mittens.' I'm knitting May's mitten using Dale of Norway yarn. I suspect that I'll need to do more when my kids and grandkids see the first pair. They are a delight to knit.

### Nicky Epstein

Because I'm a designer (and thank goodness, a busy one), I rarely have time to knit for myself. Luckily, sometimes I can turn my publication projects into personal use or gift items.

Right now I'm knitting Barbie clothes for my next book, tentatively titled "Knitting for Barbie." I'm knit-

ting some of the designs for my four-year-old niece, Tristan, who loves Barbie.

This week I'm knitting a Barbie bridal gown, cashmere cardigan, and a few holiday pullovers. It's lots of fun adapting big-girl designs down to Barbie size.

I've got a house full of unfinished personal projects—what knitter doesn't? Maybe someday I'll get to knit that taupe shawl-collar, cable-stitch cardigan my husband always wanted!

### Candace Strick

I am "not" knitting a stockinette sweater that I started about 3 years ago as an easy project to take along when I teach cello. No, I don't knit while I teach or play, but if a student doesn't show up, I knit! The weird thing is that I hardly ever bring this sweater to work on, as there is always something more pressing! The things I am knitting now are classified into three categories: samples and garments for classes, my new book proposal, and personal knitting. As of this moment, there is nothing in the third category,

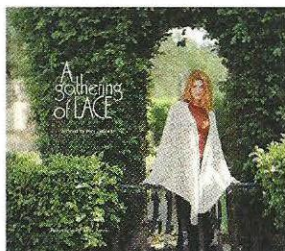
unless you count the stockinette sweater I never work on! All of my time is spent working on samples and garments for upcoming events and my new book. I just finished a garter-stitch lace shawl, an interesting construction that is worked from tip to tip, for a Stitches East class. I am working on the mate to an Austrian mitten that I started months ago, but since I have one done already, I don't feel the pressing need to finish the other.

The things I want to knit in the future are stacked up in my brain to the point of overflow! All my creativity comes when I exercise. I ride my bike 25 miles every morning, and probably create something new in my mind every mile. Of course, when I get home, most of them are forgotten, but it's always handy to have these things in your subconscious to use at a later date. If it's in my brain, it eventually will find its way to my needles, and that's what I will be knitting now!



A message on an answering machine from a grandmother who prides herself on being an inventor and patent holder (not to mention an historian and author); a nostalgic look back by the daughter of a woman *The New York Times* said 'Revolutionized the Art of Knitting'; a new beginning by a gifted knitter-author-designer in the wind-swept Western Isles; the culmination of ten years of work by a talented designer in Wales—*The Knitting Universe Revisited*...

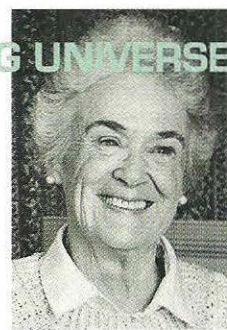
## UNIVERSE REVISITED ALEXIS XENAKIS THE KNITTING UNIVERSE REVISITED THE KNIT



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**The Knitting Universe Revisited** 1. Meg Swansen's *A Gathering of Lace*, the latest XRX book. 2. The Lace Gatherer herself modeling a shawl on the California coast. 3. Author, historian, patent holder Anne Macdonald. 4. Great Scot Argyle Ad.

The message on my answering machine at 3:13 Tuesday, March 14, brings back memories: "Hello, Alexis, it's Anne Macdonald. I just received the magazine and I had no idea that Elizabeth had died. I read *The New York Times* every day but somehow I must have missed her obituary. The article hit me between the eyes. I was thinking of years ago when I was inducted into *Knitter's* Hall of Fame and Elizabeth was also a member... Though I don't knit much now because of this dumb arthritis, whenever I get the magazine I think, 'I'm going to sit down and write.' Anyhow, I made a call and I hope all is well..."

### A trip to the library

Anne! What a pleasant surprise. Was it really twelve years ago when we first met in Washington, DC? Anne lived there while writing *No Idle Hands*, *The Social History of American Knitting*, which became a best seller and is now out-of-print (Ballantine Books). That book took Anne on a fascinating journey through our knitting history—and the Library of Congress: "I obtained a stack permit," Anne says when I call back. "I can see that number, TT820, to this day. That was heaven—all the knitting books in the Library of Congress—I would just go and sit in the stacks."

Anne headed to the library to find out more about Argyles in 1985, shortly after being issued a patent. "Don't ask me why," she says, "because the patent cost a lot of money. But I absolutely love the fact that I have one, having my name on that list of inventive women for ever and a day." Anne's patent for The Great Scot Argyle was the result of knitting Argyle socks at Wellesley. "I got tired of all the little bobbins tangling up," she says, "so I put them in a shoe box, which I divided with cardboard strips glued to the sides." *Knitter's* Premier Issue (1985) features a full-page Great Scot Argyle ad of a teddy and its owner in matching Argyle vests: "The bear fact is that owners are not the only ones to wear dapper Argyles by Great Scot. Great Scot's bobbin-free system puts fun and ease into knitting Argyles. Try it!"

Lots of people did and Anne's small mail-order business sold thousands of the compact, handy, clear-plastic Argyles. But by then Anne was working on *No Idle Hands*. While researching at the Library of Congress, she says, "I got the idea of writing about the part knitting had played in women's lives. So I wrote to the people on my mailing list asking them all kinds of knitting questions, and I got this avalanche of letters..."

Anne's voice still echoes in my mind as I reach for *Knitter's* Spring/Summer '88 (K10) and open it to page 6, 'Great Scot! From a shoe box to the patent office.' I look at photos of Anne, a 1918 Cincinnati Fire Department knitting lesson, a woman's cycling sweater from the turn of the century, and a 1916-style knit bathing suit that looks like a robe. A thought enters my mind...

Back on the phone I explain to Anne my idea of an electronic knitter's scrapbook bringing together all of the diverse threads of the knitting universe—the people, the events, the history. "A timeline?" Anne likes the idea. "When I taught history I used to draw timelines on the board for my students!" Anne encourages me and kindly gives me permission to quote from *No Idle Hands*.

What I love most about a Knitter's Timeline is the context it provides, but for that I need dates. And here they all are in *No Idle Hands*—dates, months, and years—meticulously researched and catalogued, and Knitter's Timeline grows faster than a '60s condo sweater on size 19 needles. Anne's prodigious book yields delicious nuggets that I title: 'No Larking allowed'; 'Woman's work is never done'; 'Quaker School Requirements'; and 'George Washington frets about knitting.' Anne finds our first President "Still stewing about the domestic situation at Mount Vernon two days before Christmas..." The same attention ought to be given to Peter (and I suppose to Sarah likewise) or the stockings will be knit too small for those for whom they are intended..."

### A nostalgic look back

I leave the 1790s behind and enter the 1910s as I huddle in front of the computer screen with Meg Swansen, who's in town working on *A Gathering of Lace*, her new XRX book. Meg and I look through *Knitting Around*, Elizabeth Zimmermann's last book that alternates technique and designs with 'Digressions'—from Elizabeth's childhood in England to the Wisconsin schoolhouse. Meg is moved as she reads aloud: "1917—Elizabeth pesters her mother to teach her to knit. 1918—Elizabeth's family moves to Birchington; Elizabeth is taught to knit 'continental style' by Swiss governess; then forbidden to knit the 'German' way by British governess. 1930—Elizabeth enters the Akademie art school in Munich, Bavaria. 1931—Elizabeth meets her future husband, Arnold Zimmermann, who is apprenticing as a brewmaster. 1937—Elizabeth and Arnold are married in England; sail to the US and settle in Long Island, New York. Summers in Gardnerville, New York. 1980—Elizabeth retires from Knitting Camp..."

### May I have your baby picture?

"Use whatever images you like from *Knitting Around* for your timeline," Meg says, "but no, you can't have a baby picture of me!" I first met Meg at Elizabeth's Knitting Camp at Shell Lake in 1975. We were sitting in the back of the class—and we thought, out of Elizabeth's earshot—exchanging notes and chatter. I was one of the first two men to attend Elizabeth's workshop, and I came close to being the first one to be thrown out as well! When Elizabeth's health made it impossi-

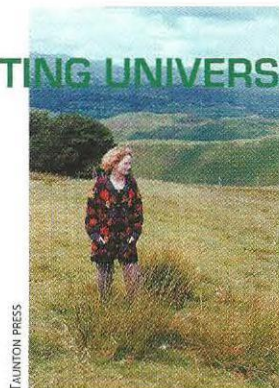




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## REVISITED THE KNITTING UNIVERSE REVISITED THE KNITTING UNIVERSE

5. *The Children's Collection* is a collaboration between Alice Starmore and her daughter Jade. 6. Alice Starmore in Denver in 1989. 7. Tanya Kagan modeling Sasha's 'Hawthorn Berries Jacket' in the Welsh hills. 8. Sasha Kagan in Minneapolis in 1989. 9. *Country Inspiration*, Sasha Kagan's latest book, represents ten years of designing.

ble for her to continue teaching, Meg reluctantly moved to the front of the class. Today, Knitting Camp, after twenty-seven years, is still a sold-out event.

And now, Knitting Camp is responsible for Meg's new book: "The nugget of inspiration for *A Gathering of Lace* was all the knitters doing show-and-tell at Knitting Camp each year," Meg says. "I realized there are scores of undiscovered, wonderful lace knitters out there. When Elaine and I began discussing the book, we knew we wanted a diversity of knitters and lace projects, but we didn't really know what to expect. We asked for submissions, and ideas flooded in. I thought that ninety percent of the submissions would be shawls, and I was so pleased to see sweaters, vests, shrugs, tams, gloves, and socks. I didn't anticipate any of that, and it was a wonderful surprise.

"Then the lace began to roll in. It was like Christmas. I opened the packages with great anticipation, and then sat back in stunned silence at the beauty of the lace. Then I put it all in the car and drove to Sioux Falls. Elaine and I spread everything out all over the Victorian living room of the XRX household. There was lace draped on the coffee table, over sofas, chairs, and staircase banisters. We stood in the middle and slowly turned, trying to take it all in.

"The fact that a lot of the people in this book came up as knitters with Elizabeth Zimmermann's encouragement is a real celebration of her spirit," says XRX Books Editor, Elaine Rowley, who has dropped by my office. "One of them, JCA Design Director Norah Gaughan, wrote to us about *Knitting Without Tears*. 'The encouragement of flexible fact and intelligent explanations were exactly what I needed.' That has always been Meg and Elizabeth's approach to their writing about knitting—and I'm so glad it comes across in this book."

As Meg and Elaine go back to work I reach in my stack of past issues for inspiration. I happen to open *Knitter's Fall '89* (K16) on page 24, my interview with Alice Starmore. 'Starmore, Alice.' Now, wouldn't that make a wonderful timeline entry? But I had to have a birthday, as in "1910—Zimmermann, Elizabeth, born just outside London on 9 August. Spends summers in Cornwall..." A timeline, after all, must provide context, but it had never occurred to me to pose that question to Alice when we first met almost eleven years ago. What was there to do but give her a call?

### A new beginning on the Isle of Lewis

But the number in my rolodex gets a "Your international call cannot go through" message, and international operators are unable to find a listing. Perhaps the Police Station on the Isle of Lewis might be able to help? "Alice Starmore, you say?" asks a woman who introduces herself as "Constable Smith"—and, in the

middle of the night pleasantly agrees to act as my international directory assistant. "Could you please call back in about ten minutes? I should have the number for you then." It turns out that Alice's phone is unlisted, but Meg has her fax number... A week goes by with no answer. Then *Knitter's* Editor Nancy J. Thomas, in the office to put *Knitter's* Fall 2000 (K60) to bed, comes to the rescue with Alice's phone number through a friend in London.

"Alexis? We've been away and I just saw your fax," Alice says. You can almost hear the wind that sweeps the North Atlantic whistling on the line along with her strong, deep voice. "Did you really call the police station? Ours is a very small town—if you want to know anything about any of the inhabitants, you phone the shoe repair shop."

In the Western Isles, home to seabirds, seals, peat bogs, croft farmers, and sheep, Alice Starmore is beginning a new chapter in her life. "When one door closes many others open," she says, alluding to the recent separation with her American distributor. "This has allowed me to start with a blank sheet, with a fresh canvas. It's a very exciting period right now, I'm starting all over again. Not, obviously in terms of learning to knit—fortunately I have my skills—but working on a new yarn line. But it is going to take some time to do it right."

Alice was born on the Isle of Lewis, the daughter and granddaughter of knitters. "I left the island once I finished my education," she says. "Then I met my husband Graham. We were married in 1975 and returned to the island. Employment here is not the same as it is in the city, and I was fortunate enough to sit back and think what would I like to do. I designed a few knitted garments and took them to up-market boutiques in London. They wanted lots more, and that's how it began, twenty-five years ago. I got so many orders I thought, 'It's wonderful.' Then, of course, came the realization that actually *producing* hand knitwear wasn't really viable.

"Then I had an idea to write a book. I had received a Winston Churchill Fellowship in 1978 and went to Scandinavia to study their knitting traditions. My first book, *Scandinavian Knitwear*, was the result of that experience. Then I spent ten years doing tours and teaching all over the United States. I'm not able to do that anymore, but I'm glad that I had that opportunity. And I'm really happy to say that I have met many people whom I have taught who have done absolutely wonderful work.

"I've put most of my working life into this, and now there's also a fairly young knitting designer coming along as well. Four years ago I thought that it was time, as I was getting 'a little long in the tooth,' that I should pass on my skills to someone, that I should take on an apprentice. My daughter Jade surprised me by want-



1

From *The Children's Collection* by Alice & Jade Starmore. 1. 'Magic Carpet' intarsia sweater 2. 'Oriental Flower,' "an easy-to-knit cardigan in exotic colors."

2



ing to do it—she must have taken in so much by osmosis in her childhood! Knitters familiar with my work will recognize hers, but she very much has her own style. It's great to have someone young (she's twenty-one years old) with young ideas and young appeal coming in. In my last few years in the United States it seemed there were more young people knitting. It's young people, of course, that you want interested if you're going to keep something alive. Young people are crucial.

"Now Jade and I have collaborated on a book that we consider quite a little gem, *The Children's Collection* (Interweave Press). It came out just this

June, and it was photographed right here on the island. So you can get a fair glimpse of what a unique place this is from the book. It's very scenic, dramatic, very different—the kind of place that one loves or hates on the spot. Very wet, very wild and windy, very few trees. I love it, as you can imagine! I find it endlessly inspiring and I'm very fortunate to have a view of the sea right in front of me. It's wonderful, it changes at every moment.

"So working on *The Children's Collection* with Jade was great fun. I have produced a book just about every year for many years now, and have no intention of

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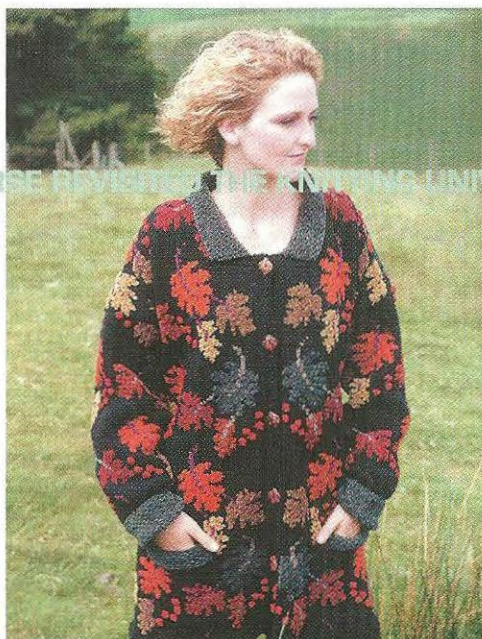
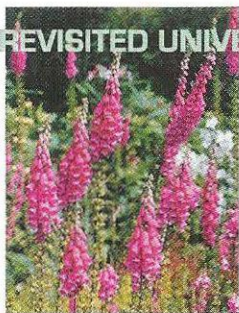
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2

**Country Inspiration** by Sasha Kagan 1. Foxgloves abloom in Sasha's garden in Wales. 2. 'Hawthorn Berries Jacket,' inspired by Sasha's 'magic' tree.

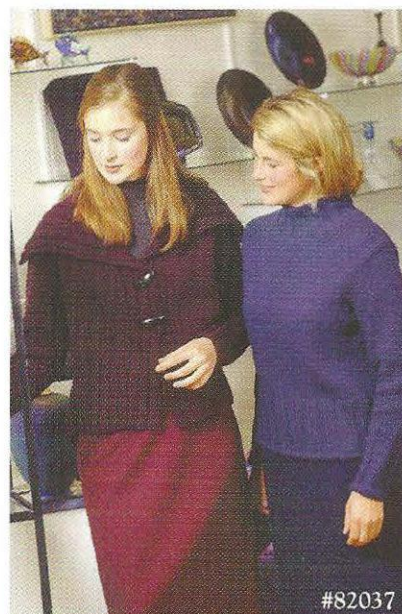
"1468—The Shetlands, a wind-swept group of islands to the northeast of Scotland, home of the Shetland sheepdog and warm woolies, have a colorful history. They are given as a dowry to Margaret of Denmark when she marries King James III of Scotland. Sadly, her husband doesn't get to enjoy his new possessions—he loses his life in a power struggle with his nobles."

He isn't the only king to lose his head. Another is Charles I: "1649—The long struggle between king and parliament in 1649 takes the life of Charles I, who is convicted of treason and beheaded. He loses his head, but not his shirt. The knitted shirt he wears on the day of his execution now hangs in a museum in London, England."

England, home of Good Queen Bess who, in 1570 rejects William Lee's patent application for a 'stocking machine' lest it might put her realm's handknitters out of a job. England, a gold mine of timelines, with the knitting universe's Jean Moss, Kaffe Fassett, Rowan's Stephen Sheard, Annabele Fox, Patricia Roberts, Debbie Bliss, Colinette, Sasha Kagan...

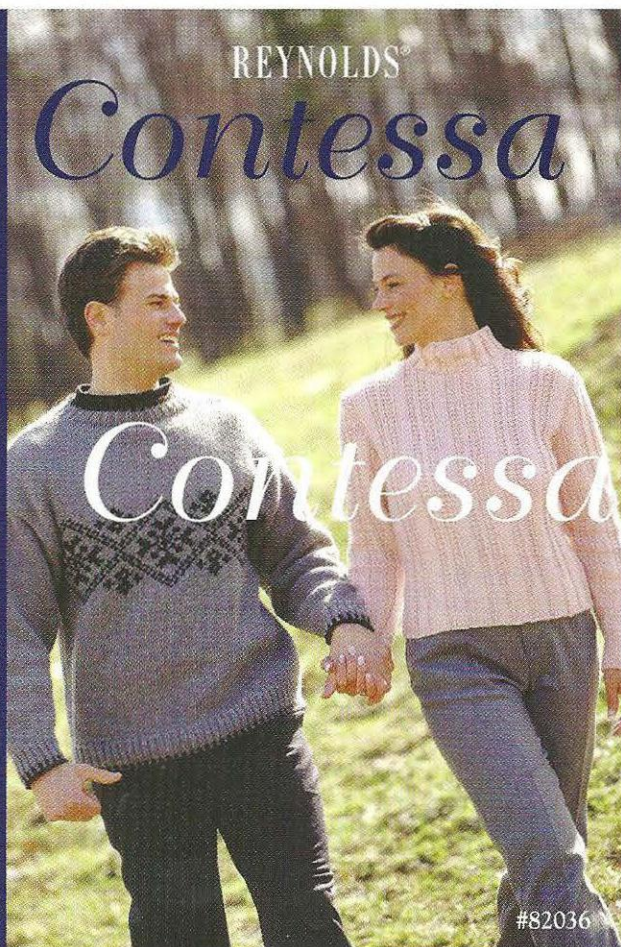
#### A valley in Wales

"Hello, Sasha? Have eleven years really gone by since we last met in Minneapolis?" (*Knitter's Spring '89* (K14)). Sasha grows organic vegetables and fruit on her farm in Wales and she has been making five pounds of jam before coming to the phone. "I've been working on my new book, *Country Inspiration* [Taunton Press]," she says.

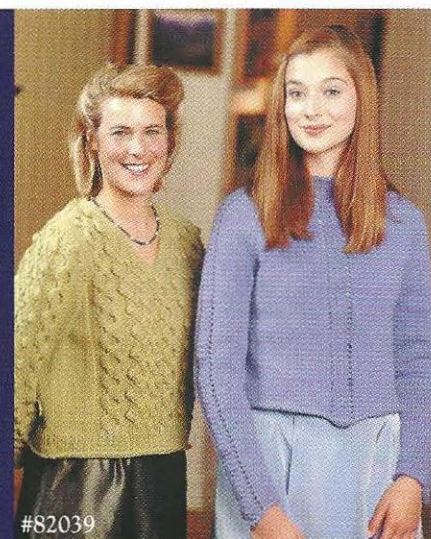


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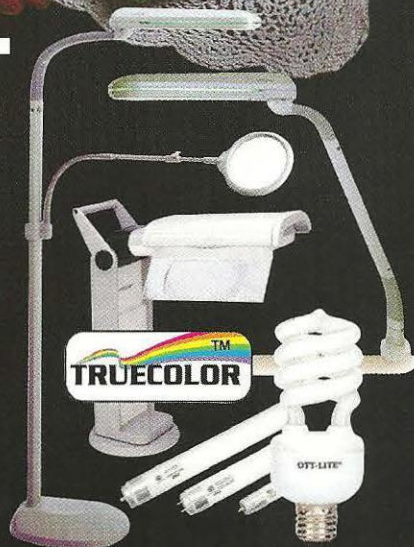
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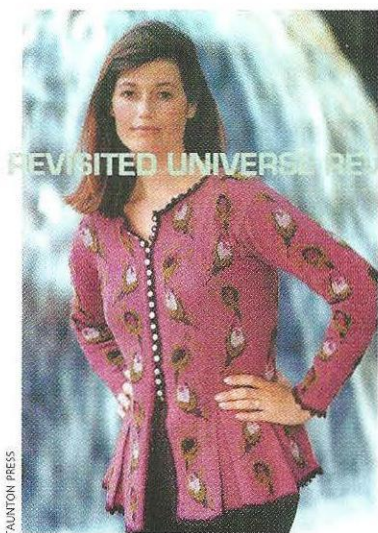
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**Country Inspiration** by Sasha Kagan. 1. Sasha's 'Victorian Rose Peplum.'

2. Forty-five inspirational drawings later—Sasha's black-and-white Victorian Rose.

"It's ten years' work, that book, because I hone all my designs: I'll try them in this and that color, in different yarns. There's a nice Welsh feeling that comes through in the book. There are lots of photos of landscapes, and sheep, and trees, and wildflowers, and quite a few pictures of my daughter Tanya modeling my sweaters.

"I suggested to the publishers having all the charts done in color. I am really pleased that they followed my suggestion. The book also contains my little black-and-white inspiration drawings. I sent them just one to see if they liked the idea and I got the go-ahead to do more. I ended up doing 45, which I'm going to publish as cards for the Victoria & Albert show. The first drawing was the 'Ivy Leaf Coat,' the last drawings I did were the rose drawings and you can see how much my technique improved by the time I had done my 45th drawing!

"For the V & A I'm going to do an exhibition in Gallery 95 that starts September the 9th and runs through the 30th of June 2001. It's the first time there's been any knitting in the V & A for about thirteen years. I'm really on a sort of mission to try

and help handknitting be elevated into a fine art form. I'll be giving gallery talks, workshops, and lectures in the V & A, so people will be able to see my work along with all the other wonderful textiles. I'm thrilled about this show, and I'm working madly on it. Mostly, the exhibition will feature pieces from *Country Inspiration*, but also lots of swatches that show how my process works: through this color, that yarn, or that texture. You will see one design, for example, 'Flemish Rose,' as a V-neck jacket and also as a double-bed cover along with all the development swatches between those two finished pieces. I will show how I work, try to demystify what I do so that other people have courage to do it for themselves—and get as much pleasure from doing it as I do.

"It's fantastic here, and that has come through in my work. I'm in mid-Wales, a very rural area, one of the most underpopulated parts of the whole of Europe. It's very beautiful, so I wanted to let people see where the ideas, the inspiration, come from. We were fortunate to be able to photograph part of the book here. Look at the photo of my daughter Tanya opposite the frontispiece: it sums up the whole book—the autumnal leafy coat, just the coat to wear on a day like that, the very moody hills in the background. You can see that the top of the hills is quite wild and barren. It's quite high up there, just a few miles up the hills from where I live. I'm snuggled down in a little valley, so it's much more wooded where I am.

"I have a river, a rolling landscape, and thirteen acres of my own that I look after. All the money I make from the knitwear business goes into subsidizing the thirteen acres! Six acres of that is coppice oak woodland. You can cut an oak tree

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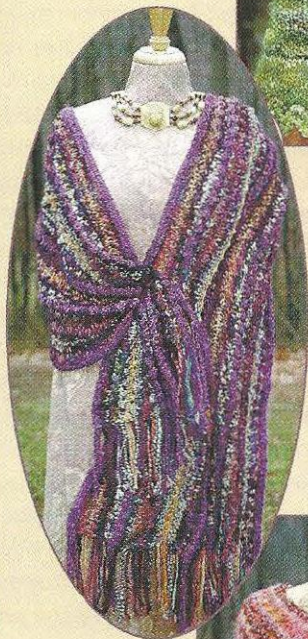
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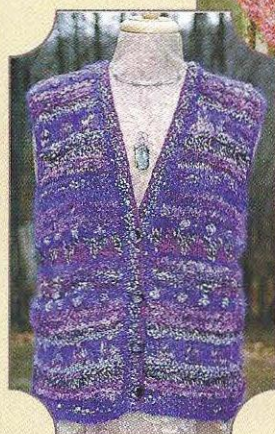
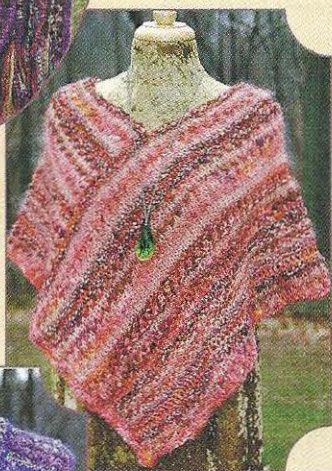


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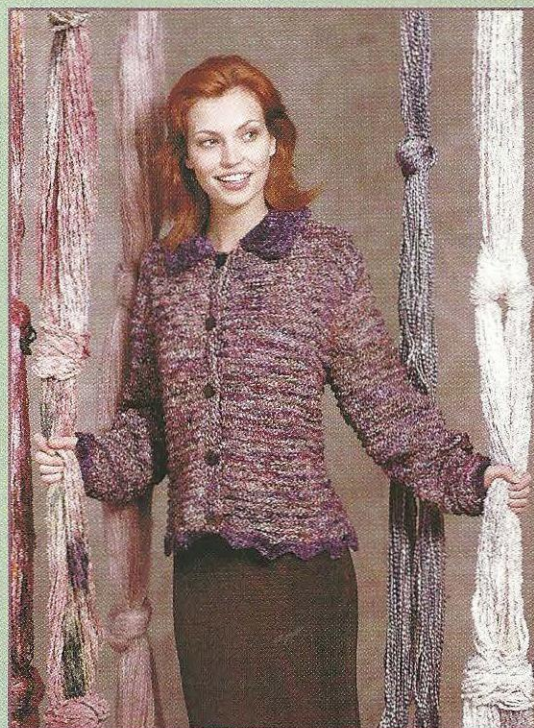
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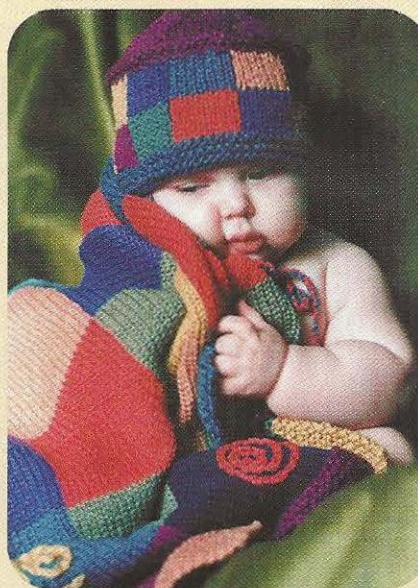


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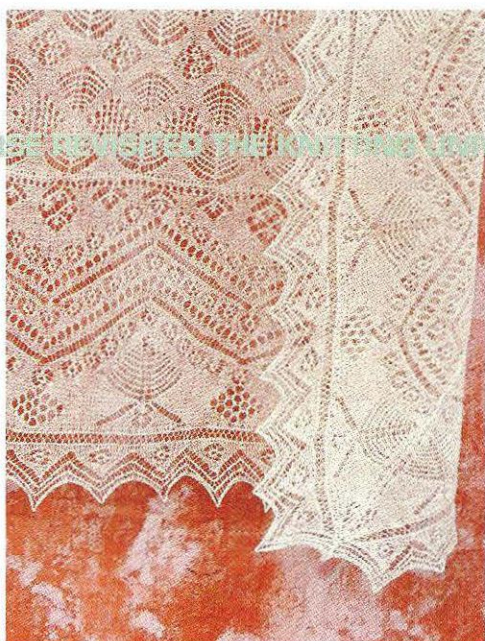
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2

**A Gathering Of Lace** by Meg Swansen 1. Eugen Beugler's 'Frost Flowers & Leaves.' 2. A V & A inspiration—'Shetland Lace Shawl' by Hazel Carter.

down every 15–20 years and use the wood, and then it will regrow again into five or six different stands. The rest is a willow plantation (I think I have over a hundred varieties) and a wildlife sanctuary. We've got fantastic wildflower meadows, teaming with wildlife—all kinds of butterflies, insects, badgers, squirrels, and loads of birds. At the moment it's really lovely because the sun is out and everything is buzzing. We also keep bees and make honey. Come visit! I'd really like to show you where I live, I feel very lucky to be here. In the winter, of course, it's a different kettle of fish: quite dark and wet and cold. But it makes up for it in the summers. It's so lovely."

As is her book. A beautiful photo on page 108 of Sasha's 'Hawthorn Berries Jacket' catches my eye. Where did the inspiration for this design come from? "When you have a span of ten years' work there's going to be a lot of authority in it, in a way," Sasha says. "Each design is very different and very well thought out.

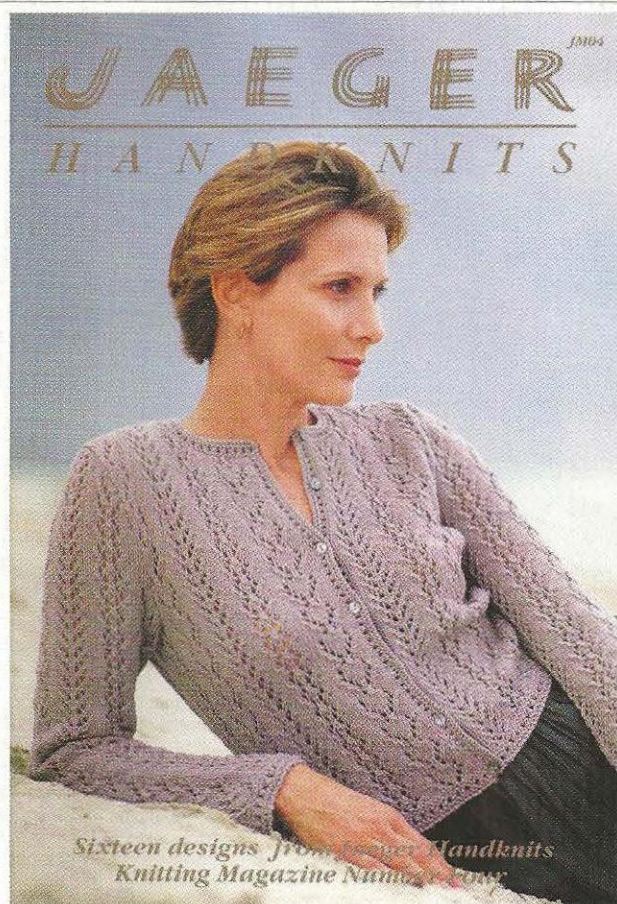
'Hawthorn Berries Jacket' is one of my two favorite designs in the book. I think of the hawthorn as a very old magic tree. It grows very gnarled. Arthur Rackam, the famous illustrator of children's books at the turn of the 19th century, drew these very gnarled hawthorn trees that look like witches. Hawthorn trees take a long time to grow and have wonderful blossoms in the spring: either white, pink, or dark pink. In the autumn the trees make berries which feed birds. Isn't that magic?

"Hawthorn Berries Jacket' is the piece that was in the V & A 1998 Exhibition 'The Cutting Edge: Fifty Years of British Fashion.' I wanted to make something warm and comfortable. I already had done this design once in a DK tweed, but I wanted it richer and more luxurious so I went up a needle size and used a chunky chenille for the leaves, and a fine chenille for the little berries. I love the way chenille feels like velvet. The buttons I had made in Nepal. A friend started a button-making workshop there to help women achieve financial independence. I said, 'I'd really like a beautiful leaf button,' because I was working on lots of leafy designs at the time. So they designed this leaf button especially for me—from Nepal, to Wales—to you!"

"I think there's a big resurgence in knitting and handcrafts right now. It's good for the spirit to be creative, and all things to do with holding fiber are very therapeutic. I think people have been so overloaded with television and computers they're going back to feeling that they really need to do something with their hands.

"But the Internet is good, because it makes everything so accessible. Wherever you are in the world you can find out all these things. It's a fantastic means of communication."

I can't believe my luck. Here's the Net, again, and the opportunity I've been



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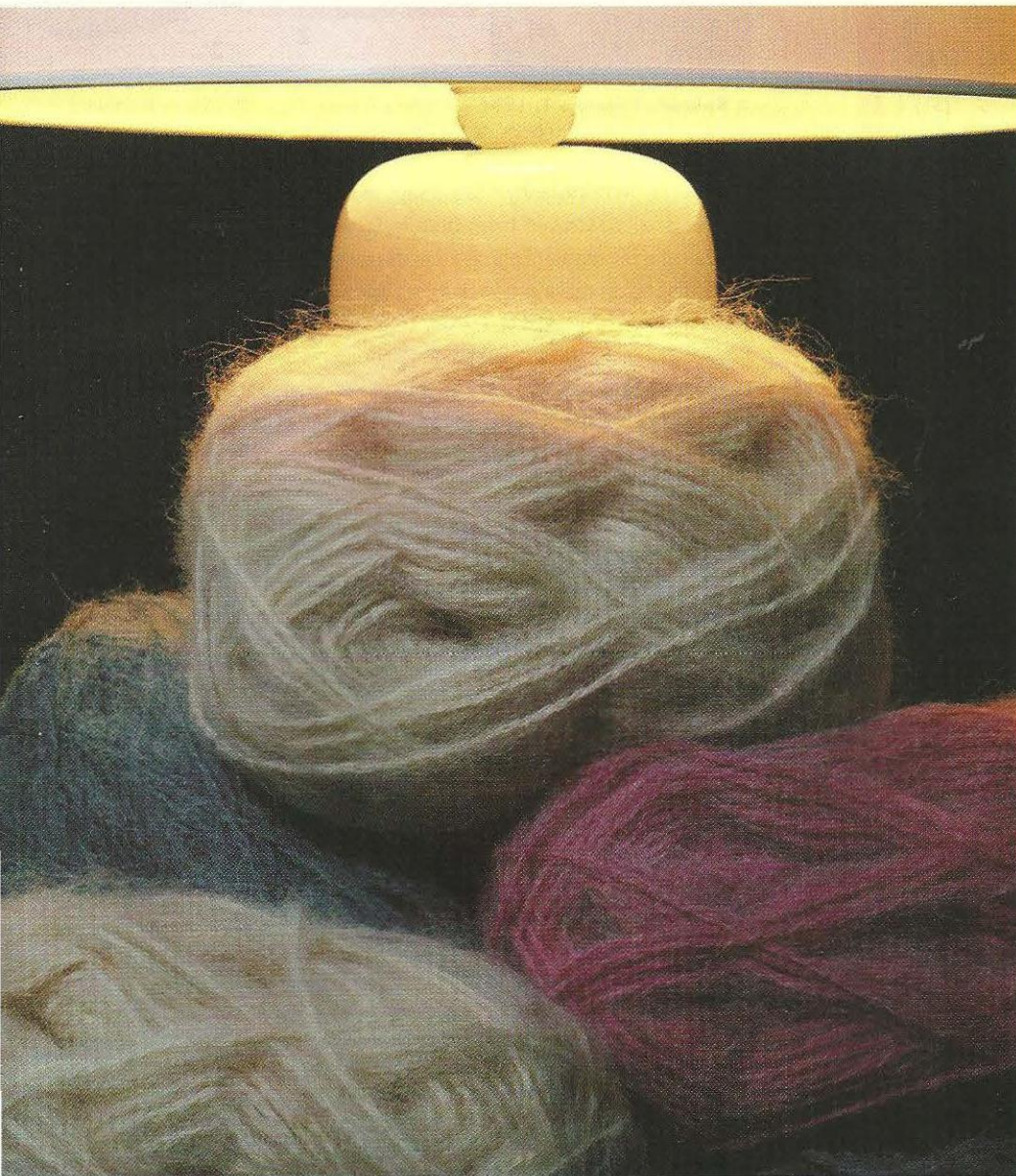
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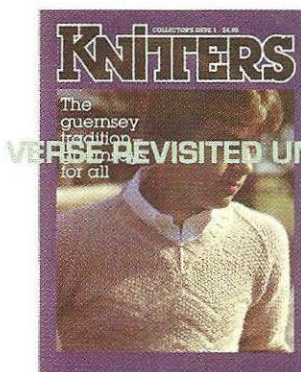
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3

**A Knitter's Timeline** 1. 1984—*Knitter's* Premier Issue. 2. 1900—Fashion dictates beads—and Florodora bags. 3. 1570—Queen Elizabeth I protects knitters.

waiting for. "My biography?" Sasha says, laughing. "You don't want it! I'm far too old—it goes on forever! I was born in St. Albans, Hertfordshire. My father was Russian and my mother English. I was the number one and only child. When I was about four I was making doll clothes. I learned everything from my mother; she was a fantastic dressmaker, knitter, crocheter, lampshade maker. I went to the Royal College of Art (I studied painting and print making, not textiles), but I think all the early skills that you learn at your mother's knee stay with you forever. And whenever I'm giving lectures and workshops I'm always telling people, 'As soon as they can pick up needles, teach your children how to knit.' Because once they've got it in their hands..."

### Send a birthday card

Would you like to know when to wish Anne Macdonald, Meg Swansen, Alice Stormore, or Sasha Kagan a happy birthday? Or see Meg's baby picture? Visit our Website:

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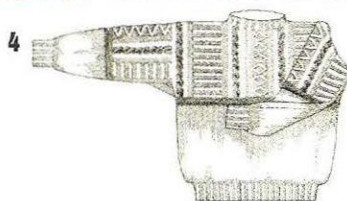
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4. A circa 16th century timeline—'You say gansey, I'll say guernsey.' 5. 1984—Arnold Zimmermann in Gaffer's Gansey, *Knitter's* Premier Issue.

site you'll be able to help us complete our knitting history, and tell us about the people, books, or events that have shaped your knitting life.

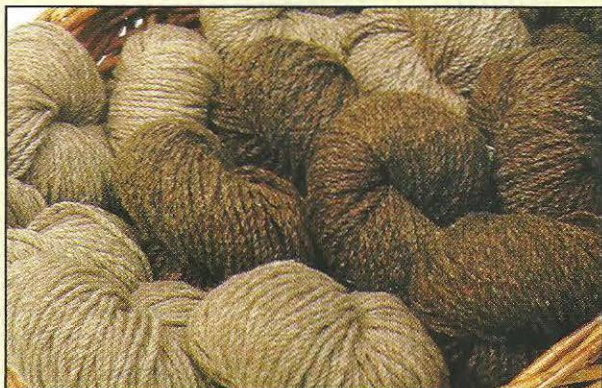
### Or send us your knitting resumé

We would especially like to invite all our wonderful American designers, authors, teachers, and colorists—and their colleagues everywhere!—to post their curricula vitae.

Look to future *Knitter's* to *Knitters'* for news about Alice Starmore. For information about Sasha Kagan's proposed January-February 2001 West Coast tour, contact June Bridgewater (Westminster Trading, 5 Northern Blvd., Amherst, NH 03031, 603-886-5041). In London between September 9, 2000 to June 30, 2001? Contact Rebecca Merry (0207 942 2189) at the V & A education department for details of Sasha's lectures and workshops; and look for Meg Swansen's *A Gathering of Lace* in September.

—When not asking birthday questions or for baby pictures, Alexis Xenakis is cleaning his Hasselblad lenses, getting ready for his next photo shoot. ☺

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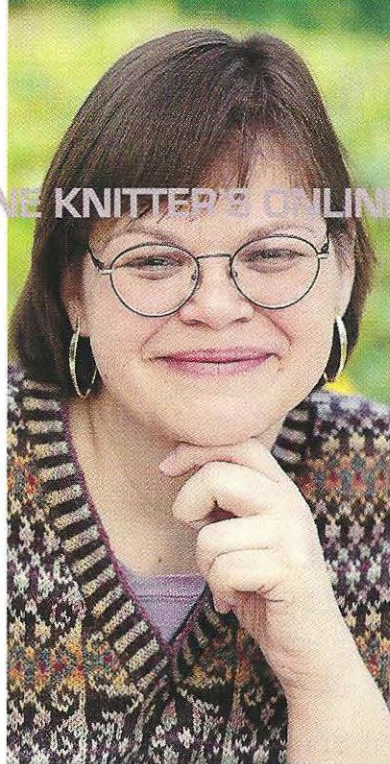
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## Athena's Tips, Tricks, & Techniques

Our new Tips, Tricks and Techniques database is open for business! You can search, browse, or submit your own tip. Just go to <http://www.knittinguniverse.com/athena/tips>. Here are some tips from Athena that were gathered by our great Tips Team: Anne Claxon, Sarah Bradberry, Michelle Block, Brenda Stotser, Joyce James, Norma Hodge, and Kate Winkler.

### TEXTURES AND CABLES TIPS

"In keeping with the Fall theme of textures and cables," writes Team Leader Kate Winkler, "I'm delighted to share some of Athena's tips and tricks you may find useful in knitting cable patterns."

#### Following charts:

*Judy Gordon:* "To easily identify each portion, I color the cables, the cable names section, and the 'in other words' section, each in their own color."

*Bliss Matteson:* "I...color the right-twisting cables one color and the left-twisting cables another."

#### Using a cable needle, or not:

*Nancy Swift:* "...store the cable needle when not in use under your watch band!"

*Carol Hurt:* "Substitute a plastic darning needle attached to the knitting with a length of yarn."

Kate Winkler: "I slip half the number of stitches to be crossed off the left needle, and hold them against the front or back of the work with my left thumb or forefinger. I knit the next stitches off the left needle, then use it to pick up the stitches I was holding."

#### Avoiding loose stitches next to cable:

*René Wells:* "...wrap the first purl stitch after the cable... opposite the way you normally purl."

*Marilyn Stokes:* "Crochet a chain stitch up these 'ladder' stitches on the wrong side."

*Amy Detjen:* "After crossing the cable, you return 2 (or however many you have) stitches to the left needle. I knit both (or all) of them before I remove them from the left needle (knit the first stitch but don't remove it, knit the second stitch, then remove them both). This prevents the second stitch from becoming elongated or stretched after the first one is knitted. This also makes my 2x2 ribbing more even!"

#### Fixing cable errors:

*Pat Brunner:* "If you discover many rows later that you've crossed a cable the wrong way, don't rip. Instead, duplicate stitch from the row below the cross, over the wrongly crossed stitches into the row above, crossing the duplicate stitches the right way."

*Meg Swansen:* "Slide all the...cable stitches off the needle. Rip them back, row by row, until you come to the error. Pick up the raw stitches on a double-pointed needle and...re-knit the cable, being careful to use the proper strand for the proper row. You needn't knit back and forth—just forth—returning to the right-hand end of the double pointed needle after each row."

#### Amy Adds:

These are just the beginning of the tips we feature on our Web site. Our generous crew of volunteers is going through each of the digests sent forth in previous KnitU postings, and gleaning the juiciest tips and the latest techniques. This data is stored online as part of our Athena database, making hunting for specific help and obtaining answers to your knitting problems much easier. You won't have to search through volumes of KnitU archives to find these gems.

Just how many knitting tips do you suppose there are? Well, we can't even begin to guess. Clever knitters think of innovative solutions and tips each and every day. With the KnitU forum, we have ways of dispersing all this information to thousands of knitters with the push of a computer key. Can you imagine how previous generations of knitters could have benefitted from a knitting mailing list? Whew!

#### Use a Tip, Post a Tip!

You don't have to be a member of KnitU, or a knitting professional to post a tip to Athena! Just try to make your idea as clear as possible, then post it. One of our staff or Tips Volunteers will then make sure that it's not a repeat, assign it to a category, then approve it for public viewing.

#### It's a WWW world

For knitters around our knitting planet, the www in [www.knittinguniverse.com](http://www.knittinguniverse.com) stands for "what a wonderful world". Get together with your knitting buddies this fall and take time to knit the roses!

Our collective quest for knitting knowledge seems to be coming to the surface this year. Everywhere I go to knit (I am a Certified Knitting Party Animal, so I do get around), people are excited about new techniques, patterns, and books, and taking or teaching classes. Knitting events are filling at breakneck speed, proving that we knitters are a voracious lot.

I propose a New Millenium Challenge! If each of us teaches one person to knit in the next year, we'll double our numbers, and make new friends in the bargain! Who knows how many fabulous designers are just waiting to be shown how to cast on!

So what's new and hot on the Knitting Universe web site? **We love change so the answer is—lots, as always!** I would like to point you to a site that promotes knitting every day of the year.

Have you heard of the Craft Yarn Council of America (CYCA)? Maybe not, as it's a trade association for the craft yarn industry (made up of fiber producers, spinners, and distributors of yarn as well as several publications that feature both knitting and crochet). They promote knitting and crochet all around the United States.

Their web site is [www.craftyarncouncil.com](http://www.craftyarncouncil.com), and there you can find information about the 3rd Annual Knit-Out & Crochet 2000 (Sept 24-30, New York City), and get hints on how to plan one in your hometown. The CYCA also offers a Certified Instructors Program (offered at Stitches East), and they sponsor several educational web sites such as [learntoknit.com](http://learntoknit.com) and [teachknitting.com](http://teachknitting.com).





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All photos from Brochure #196

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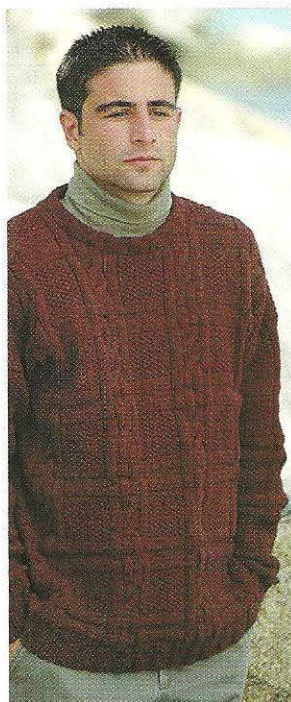


*Cable it! Rib it! Knit and purl it! Our pages are overflowing with one-color knitting at its best. Although color knitting creates extraordinary pieces, textural knits are the stuff that builds a wardrobe you'll wear everyday for both work and play.*

*We've selected a host of well-known designers from around the world to show off their expert stitching. We have Jean Moss from England, Elsebeth Lavold from Sweden, Nancy Marchant from Amsterdam, and Fiona Ellis and Lana Hames from Canada. Our "hometown" designers come from all parts of the U.S.—from Charlotte Quiggle and Shirley Paden in Manhattan, New York to Kennita Tully in Manhattan, Kansas. Even though they are a diverse group, they prove that the language of knitting is universal.*

*Flip through this section and you'll see sweaters for all occasions. Especially notable are the simple, sophisticated jackets and pullovers ideal for the ever-needed office wardrobe. Three of the sweaters at right are perfect for the pulled-together look. You'll want all three—the Beautiful Basket Stitchery jacket (upper middle right), Elsebeth's Viking Turid gray pullover (large photo and full length at far right), and Jean's lady-like Eriskay cardigan (lower near right).*

*Our red cables story focuses on age-old cabling techniques with a new twist. These are styles that look current in today's fashion world, but have enduring quality that will last. Kathy Zimmerman says of her unisex Future Forward Aran: "Time-honored cables are presented in a new way, knit with wonderful 'feel good' wool—images of Arans past with an eye to the future." Designer Fiona Ellis describes her Faded Cable Duo with sweater and hat (lower right middle): "I love the look of Aran sweaters and their practical, time-honored patterning. It is difficult to make such a good thing better—but you can always make it different and still keep the look of the traditional in a new, updated way."*



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A woman with blonde hair is wearing a dark blue, textured cardigan with a geometric pattern. She is also wearing a purple and white patterned scarf and a black skirt. She is standing against a light-colored wall.

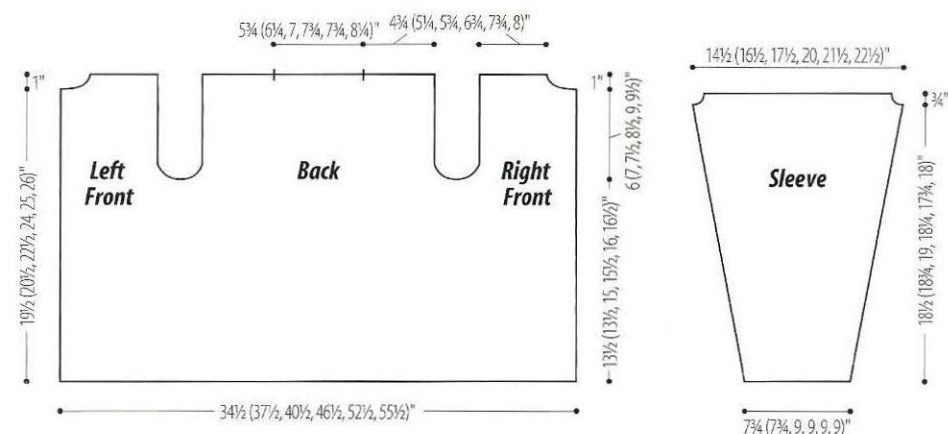
A woman with short, layered brown hair and a slight smile is shown from the chest up. She is wearing a black turtleneck sweater underneath a thick, olive-green knit sweater with a prominent ribbed texture. The background is a soft, out-of-focus light color.

A woman with blonde hair, wearing a light green V-neck cardigan with white buttons and a matching headband, is looking down at a dark bag. The cardigan has a textured, cable-knit pattern. The background is plain white.

A close-up portrait of a woman with blonde hair, smiling. She is wearing a vibrant red cable-knit hat with a textured pattern and a matching red turtleneck sweater. The background is a soft, out-of-focus light color.

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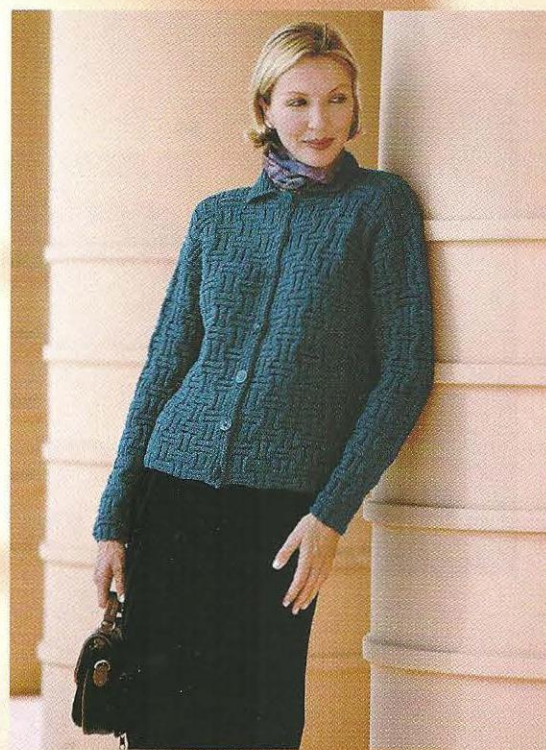




**O**ne-color textural sweaters are always fun to knit. This one is a special delight and its wearing options will entice you to make several in all of your favorite fall colors. The cabled wool yarn makes this jacket/cardigan an ideal office-wear coordinate.

*"The wave-like textural appearance of this fitted cardigan is merely a simple knit and purl stitch combination. As you knit, you'll notice the edges creating an undulating scalloped effect. To contrast this, I duplicated the horizontal welt pattern, creating a clean, sharp line for the front bands and collar. This gives the finished cardigan a graceful, classic line that will fit into many wardrobe styles. It's especially comfortable to wear because of the spongy effect created by the stitch. Whether you choose to wear it over a shirt, a fitted tee, or alone as a blouse, this versatile piece will become one of your favorites. As an added bonus, it's made in easy-care, washable wool yarn."*

Designer - Lana Hames



(continues on page 74)

## Notes

**1** See *School*, p. 146 for 3-needle bind-off. **2** Sweater is knit in one piece to underarm, then divided for fronts and back. **3** Chart is on p. 74.

## Body

With smaller needle, cast on 208 (226, 244, 280, 316, 334) sts. Work Chart pat for 8 rows. Change to larger needle and cont to work chart pat until piece measures 13½ (13½, 15, 15½, 16, 16½)" from beg, end with a WS row.

Divide for fronts and back

**Next row** (RS) Work 45 (50, 54, 62, 70,

74) sts (right front), bind off 9 (8, 9, 9, 13, 14) sts (underarm), work until there are 100 (110, 118, 138, 150, 158) sts for back, bind off 9 (8, 9, 9, 13, 14) sts (underarm), work to end (left front). **Next row** (WS) Work 45 (50, 54, 62, 70, 74) sts of left front and place rem sts on hold.

## Left Front

Shape armhole

Cont pat, bind off at armhole edge (beg of RS rows) 2 (2, 2, 3, 3, 3) sts twice—41 (46, 50, 56, 64, 68) sts. Work even until armhole measures 6 (7, 7½, 8½, 9, 9½)" end with a RS row.

Shape neck

**Next row** (WS) Bind off 8 (10, 12, 12, 14, 16) sts (neck edge), work to end. Cont to bind off at neck edge (beg of WS rows) 2 sts twice—29 (32, 34, 40, 46, 48) sts. Work 2 rows even. Place sts on hold.

## Right Front

With WS facing, join yarn at underarm edge and work as for left front reversing shaping.

## Back

With WS facing, join yarn at underarm edge and shape armholes as for fronts—92 (102, 110, 126, 138, 146) sts. Work even until same length as fronts to shoulder, end with a WS row. Place sts on hold. Mark center 34 (38, 42, 46, 46, 50) sts for neck.

## Sleeve

With smaller needle, cast on 46 (46, 54, 54, 54, 54) sts. **Beg Chart pat: Row 1** (RS) Work 18-st rep 2 (2, 3, 3, 3, 3) times, work last 10 sts of chart 1 (1, 0, 0, 0, 0) time. Work 7 rows more in chart pat as established. Change to larger needle. Cont in chart pat, AT SAME TIME, inc 1 st each side (working incs into pat) on 3rd row, then every 6th (4th, 4th, 4th, 2th, 2th) row 15 (12, 8, 32, 12, 17) times, then every 8th (6th, 6th, 0, 4th, 4th) row 5 (14, 17, 0, 25, 23) times—88 (100, 106, 120, 130, 136) sts. Work even until piece measures 18½ (18½, 19, 18½, 17¾, 18)" from beg, end with a WS row.

Shape cap

Bind off 4 (4, 4, 5, 6, 7) sts at beg of next 2 rows, 2 (2, 2, 3, 3, 3)

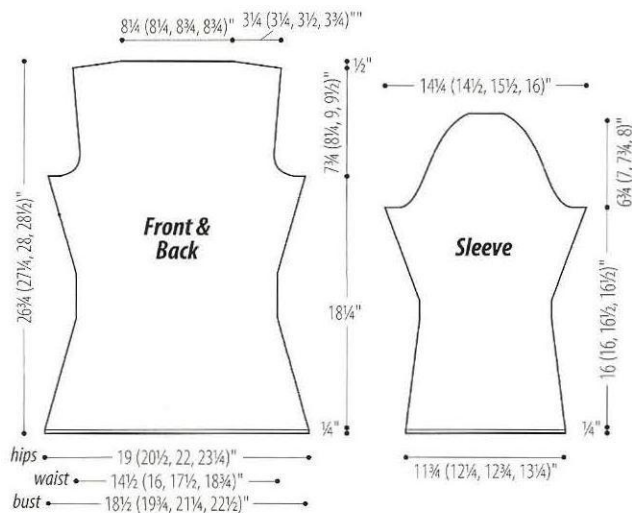
Easy +						
Sizes shown						
XS	S	M	L	XL	XXL	
Finished Measurements (buttoned)						
Underarm						
35½"	38½"	41½"	47½"	53½"	55½"	
Length						
20½"	21½"	23½"	25"	26"	27"	
Yarns						
Russi Sales Heirloom Easy Care 8 100% wool 1¾oz (50g); 107yd (98m); 12 wraps/inch #740 Teal - balls						
14	15	17	20	24	27	
Needles Sizes 5 and 7 (3¾ and 4½mm) circulars, 24" (60 cm) long or size to obtain gauge						
Buttons Durango Horn						
1" (25mm) #H26 Black						
7	7	8	8	9	9	
Extras Stitch holders and markers						
Gauge 24 sts and 32 rows (slightly stretched) to 4" (10cm) over Chart pat, using size 7 needle						



UL BASKET STITCHERY BEAUTIFUL BASKET STITCHERY BEAUTIFUL TALES OF TEXTURE







## Notes

1 See *School*, p. 146 for ssk, lifted inc, and long-tailed cast-on. 2 Use long-tailed cast-on throughout. 3 Use lifted inc throughout, either right-slanting knit (RKi) or purl (RPi); or left-slanting knit (LKl), or purl (LPi), as indicated. 4 Chart is on p. 64.

## Back

With smaller needles, cast on 110 (118, 126, 134) sts. K 1 row. P 2 rows. Change to larger needles. **Next row** (RS) K31 (35, 39, 43), [p2, k21] twice, p2, k31 (35, 39, 43). K the knit sts and p the purl sts for 7 more rows. **Decrow** (RS) K1, k2tog, k to next purl rib, p2,

k2tog, k to next purl rib, p2, k to 2 sts before next purl rib, ssk, p2, k to last 3 sts, ssk, k1—106 (114, 122, 130) sts. Rep dec row every 14th row 3 times more—94 (102, 110, 118) sts. Work 9 rows even. **Beg Chart pat: Row 1** (RS) K25 (29, 33, 37), place marker (pm), work chart pat over 44 sts, pm, k to end. Work 3 rows even, working chart pat between markers, and rem sts in St st. **Next row** (RS) K1, k2tog, work in pat to last 3 sts, ssk, k1—90 (98, 106, 114) sts. Work even through chart row 30. **Inc row 1** K1, RKi, work in pat to last 2 sts, LKi, k1—104 (112, 120, 128) sts. Rep inc row 1 every 10th row 3 times more—98 (106, 114, 122) sts. Work even through chart row 70 (remove markers after last row). **Inc row 2** K1, RKi, k to first purl rib, p2, RKi, k to next purl rib, p2, k to 1 st before next purl rib, LKi, p2, k to last 2 sts, LKi, k1—102 (110, 118, 126) sts. Work 9 rows even. Work inc row 2 once more—106 (114, 122, 130) sts. Cont to work incs at purl ribs only every 10th row 2 (2, 3, 3) times more, AT SAME TIME, shape side edges as foll: Work 5 rows even. Piece measures approx 18 1/2" from beg.

## Shape armholes

Bind off 6 sts at beg of next 2 rows, 4 sts at beg of next 2 (2, 4, 4) rows. **Next row** (RS) K1, k2tog, work to last 3 sts, ssk, k1. Rep last row every other row 2 (5, 4, 6) times more. Work even until armhole measures 7 1/4 (8 1/4, 9, 9 1/2)", end with a WS row—84 (86, 90, 94) sts.

## Shape shoulders and neck

**Row 1** (RS) Bind off 9 (10, 10, 11) sts, k until there are 9 (9, 10, 11) sts on RH needle, pm, k48 (48, 50, 50), pm, k to end. 2 Bind off 9 (10, 10, 11) sts, p to marker, k sts between markers, p to end. 3 Bind off 9 (9, 10, 11) sts, p to next marker, k to end. 4 Bind off 9 (9, 10, 11) sts, then bind off rem 48 (48, 50, 50) sts knitwise.

## Front

Work as for back.

## Sleeves

With smaller needles, cast on 68 (70, 74, 76) sts. K 1 row. P 2 rows. Change to larger needles. **Next row** (RS) K14 (15, 17, 18), [p2, k17] twice, p2, k14 (15, 17, 18). K the knit sts and p the purl sts for 3 more rows. **Beg Chart pat: Row 1** (RS) K12 (13, 15, 16), pm, work

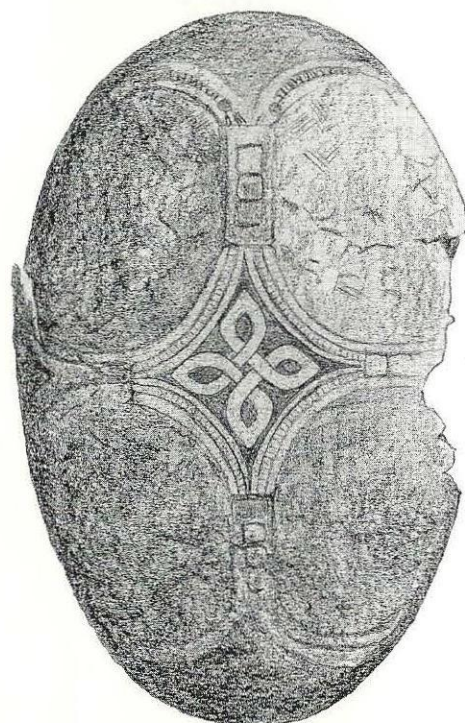
(continues on page 64)

Understated elegance is a trademark of Elsebeth Lavold's designs. Her latest pullover is no exception. The striking Viking motif, the clean lines, and uncluttered edges make this a versatile sweater with many wearing possibilities. It's a seasonless piece knitted in a soft wool and cotton blend.

"I am still amazed by the timeless beauty and the endless design possibilities of the Viking patterns. This time I have used a symbol of luck, known as a St. John's cross, as the focal pattern. The symbol is incorporated into the design the same way it appears on the displayed buckle from Norway—placed in a diamond-shaped box. These types of buckles are often parodied, but no, they did not cover the nipples; they were worn higher up, fastening the shoulder straps of the dress.

"Still striving for timeless beauty, I wanted to do something thoroughly modern. The boat neck is very much in fashion, and so are the flared sleeves, though they also touch back on medieval fashion. The fitted shape and the vertical lines are feminine and flattering to the figure."

Designer - Elsebeth Lavold



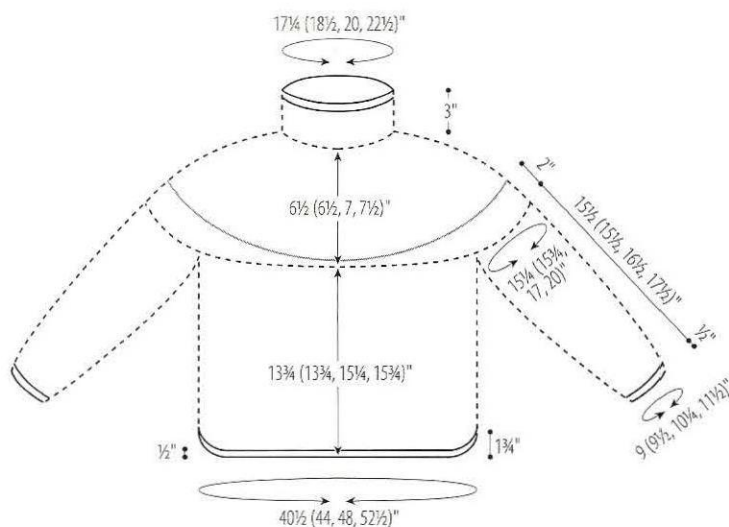
Intermediate			
Sizes shown			
S	M	L	XL
Finished Measurements			
Underarm			
37"	39½"	42½"	45"
Length			
26¾"	27¼"	28"	28½"
Yarns			
			
Westminster Fibers/Rowan Wool Cotton			
50% wool, 50% cotton			
1¾oz (50g) 125yd (113m); 13 wraps/inch			
#903 Misty Gray - balls			
11	12	13	14
Needles Sizes 3 and 4 (3 and 3½mm) or size to obtain gauge			
Extras Cable needle (cn)			
Stitch markers and holders			
Gauge 23 sts and 32 rows to 4" (10cm) over St st, using larger needles			



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## Notes

**1** See *School*, p. 146 for right- and left-slanting M1, right- and left-lifted inc, wrapping sts on short rows, long-tailed cast-on, and grafting. **2** Use long-tailed cast-on throughout. **3** Sl sts purlwise with yarn to WS of work, unless indicated otherwise. **4** When wrapping sts on short rows, work k wraps on RS rows, and p wraps on WS rows. **5** Work shirttails back and forth in rows, then join and work body circularly. Work sleeves circularly, then join with body to

work circular yoke. **6** Change to longer or shorter circular needle as necessary.

## Back

### Work shirttail

With size 7 (4½mm) needle, cast on 88 (96, 105, 115) sts. **Work rev st st edging: Row 1** (RS) K1, p to last st, k1. **2** P1, right-slanting M1, k to last st, left-slanting M1, p1. **3** Rep row 1. Change to size 8 (5mm) needle (16"). **4** Rep row 2—92 (100, 109, 119) sts. Break yarn, leaving a 6" tail for seaming. **Beg short rows: Row 1** (RS) Sl first 10 sts from LH to RH needle, join yarn and k to last 10 sts, wrap next st and turn (W&T). **2** (WS) Sl 1, p to last 7 sts, W&T. **3** Sl 1, k to last 10 sts, hide wrap (HW), k2, W&T. **4** Sl 1, p to last 7 sts, HW, p1, W&T. **5** Sl 1, k to last 7 sts, HW, k1, W&T. **6** Sl 1, p to last 5 sts, HW, p1, W&T. **7** Sl 1, k to last 5 sts, HW, k1, W&T. **8** Sl 1, p to last 3 sts, HW, W&T. **9** Sl 1, k to last 3 sts, HW, W&T. **10** Sl 1, p to last 2 sts, HW, p1. Place sts on hold.

## Front

### Work shirttail

Work 4-row rev St st edging and first 9 short rows as for back.

**Row 10** Sl 1, p to last 2 sts, HW, W&T.

### Join front and back

**Next row** (RS) Sl 1, k to last 2 sts of front, HW, k last st on needle tog with first st of back, place marker (pm) for side seam, k to last 2 sts of back, HW, k last st tog with first st of front hiding wrap, pm for beg of rnd—182 (198, 216, 236) sts. Work even in St st until piece measures 13 3/4 (13 3/4, 15 1/4, 15 3/4)" from beg (measured at center front), end last rnd 8 (8, 9, 10) sts before rnd marker.

### Divide for yoke

**Next rnd** \*K15 (15, 17, 19) sts and place on thread for underarm\*, k to 8 (8, 9, 10) sts before next marker and rep from \* to \* once, k to end—76 (84, 91, 99) sts on front and back. Do not break yarn.

## Sleeves

With smaller dpns, cast on 39 (41, 44, 50) sts. P 1 row, do not

(continues on page 66)

**A** must-have sweater of the season, Charlotte's pullover combines an easy-to-knit circular body and flattering ribbed yoke. With no finishing once you complete your knitting, this one will be off the needles and ready to wear in a flash. The mushroom hue is a great fall color that goes with a host of skirt and pant colors. For a classic that will go far into the millennium, she's used a quality wool yarn.

"I have always admired Meg Swansen's 'Swirl Yoke' sweater ever since I first saw it on Elizabeth Zimmermann's 'Knitting Workshop' video. This sweater is another twist on that classic. I have added a modified shirttail bottom that is flattering to all body types. Knit back and forth and shaped with short rows, the shirttails are joined and the body is knit circularly. The sleeves are also knit in the round and then joined to the body for the yoke. Short rows below the yoke patterning raise the back neck for better fit. Since it is worked in the round, this sweater has an added bonus: there is no finishing to do—just sew in the ends! An average knitter can add this sweater to her wardrobe in a week or two. Instant gratification!"

Designer - Charlotte Quiggle

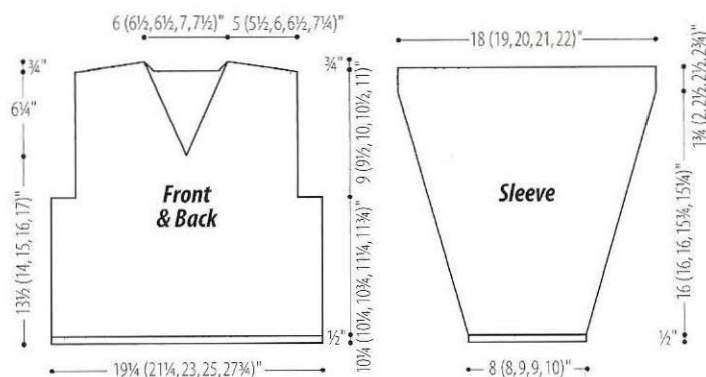
Advanced				
Sizes <small>shown</small>				
S	M	L	XL	
Finished Measurements				
Underarm				
40½"	44"	48"	52½"	
Length (front)				
22"	22"	24"	25"	
Yarns				
				
Unique Kolours/Mission Falls 1824 Wool				
100% wool				
1¾oz (50g); 85yd (78m); 10 wraps/inch				
#15 Putty - balls				
12	13	14	15	
Needles				
Size 8 (5mm) circular, 29" (74cm) long or size to obtain gauge				
Sizes 6, 7, and 8 (4, 4½, and 5mm) circulars, 16" (40cm) long				
Sizes 7 and 8 (4½ and 5mm) double-pointed needles (dpn)				
Extras				
Stitch markers and holders				
Gauge				
18 sts and 25½ rnds to 4" (10cm) over St st (k every rnd), using size 8 (5mm) needle				



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## Notes

**1** See *School*, p. 146 for ssk and long-tailed cast-on. **2** Use long-tailed cast-on throughout.

## Double Seed st

MULTIPLE OF 4 STS, PLUS 2

**Row 1** (RS) \*K2, p2; rep from\*, end k2. **2 and 4** K the knit sts and p the purl sts. **3** \*P2, k2; rep from\* end p2. Rep rows 1-4 for Double Seed st.

## Back

With smaller needles, cast on 82 (90, 98, 106, 118) sts. P 1 row. K 1 row. Change to larger needles. Work Double Seed st until piece measures 10 3/4 (10 3/4, 11 1/4, 11 3/4, 12 1/4)" from beg, end with a WS row.

## Shape armhole

Bind off 7 (8, 10, 10, 12) sts at beg of next 2 rows—68 (74, 78, 86, 94) sts.

Easy					
Sizes					
shown					
XS	S	M	L	XL	
Finished Measurements					
Underarm					
38 1/2"	42 1/2"	46"	50"	55 1/2"	
Length					
20 1/2"	21"	22"	23"	24"	
Yarns					
Classic Elite <i>Montera</i> 50% llama, 50% wool 3 1/2oz (100g); 127yd (114m); 10 wraps/inch #3872 Taquile Teal - balls					
8	8	9	10	11	
Needles					
Sizes 7 and 9 (4 1/2 and 5 1/2mm) or size to obtain gauge					
Size 7 (4 1/2mm) circular, 16" (40cm) long					
Extras					
Stitch markers					
Gauge 17 sts and 30 rows to 4" (10cm) over Double Seed st, using larger needles					

Work even until armhole measures 9 (9 1/2, 10, 10 1/2, 11)", end with a WS row.

## Shape shoulders and neck

**Row 1** (RS) Cont pat, bind off 7 (7, 9, 10, 11) sts, work until there are 16 (18, 18, 20, 22) sts on RH needle, join 2nd ball of yarn, bind off next 22 (24, 24, 26, 28) sts, work to end. Work both sides at same time with separate balls of yarn as foll: **Row 2** Bind off 7 (7, 9, 10, 11) sts, work to end of first half; on 2nd half, bind off 1 st, work to end. **3 and 4** Bind off 7 (8, 8, 9, 10) sts, work to end of first half; on 2nd half, bind off 1 st, work to end. **5** Bind off rem 7 (8, 8, 9, 10) sts of first half; on 2nd half, bind off 1 st, work to end. **6** Bind off rem 7 (8, 8, 9, 10) sts.

## Front

Work as for back until armhole measures 2 3/4 (3 3/4, 3 3/4, 4 1/4, 4 3/4)", end with a WS row.

## Shape V-neck

**Next row** (RS) Cont pat, work 34 (37, 39, 43, 47) sts, join 2nd ball of yarn, work to end. Working both sides at same time, dec 1 st at each neck edge every other row 4 (6, 6, 8, 10) times, then every 4th row 9 (8, 8, 7, 6) times. When same length as back to shoulder, bind off at each armhole edge 7 (7, 9, 10, 11) sts once, 7 (8, 8, 9, 10) sts twice.

## Sleeve

With smaller needles, cast on 34 (34, 38, 38, 42) sts. P 1 row. K 1 row. Change to larger needles. Work Double Seed st, AT SAME TIME, inc 1 st each side (working incs into pat) on 5th row, then every 4th row 2 (8, 11, 18, 20) times, then every 6th row 18 (14, 12, 7, 5) times—76 (80, 86, 90, 94) sts. Piece measures approx 16 1/2 (16 1/2, 16 1/2, 16 1/4, 15 3/4)" from beg. Place marker each side of row. Work 1 3/4 (2, 2 1/2, 2 1/2, 2 3/4)" even. Bind off.

## Finishing

Block pieces. Sew shoulders.

## Neckband

With RS facing and circular needle, beg at right shoulder and pick up and k28 (30, 30, 32, 34) sts along back neck, 39 sts along left front neck, place marker (pm) at center of "V", pick up and k39 sts to shoulder—106 (108, 108, 110, 112) sts. Pm, join and work in rnds as foll: **Rnd 1** K to 2 sts before center front marker, k2tog, sl marker, ssk, k to end of rnd. Rep last rnd 4 times more. Bind off. Sew top of sleeves to armholes. Sew 1 3/4 (2, 2 1/2, 2 1/2, 2 3/4)" portion of sleeve (above markers) to bound-off sts of front and back. Sew side and sleeve seams. □

Finding a simply styled pullover is not always an easy task, but Kennita shows us the way. She uses an easy texture stitch and unites it with a simple shape and uncluttered edging details to create a sweater that has a high comfort quotient. This is a beauty in a rich aqua-toned wool/llama yarn.

"I designed this sweater with an old high school favorite in mind. It was a fine gauge wool V-neck with ribbing for trim—very plain but very comfortable. I've updated it here, adding rolled edges and double seed stitch for texture. This sweater knits up quickly and in this lovely durable yarn, it is sure to become as treasured as its predecessor."

Designer - Kennita Tully

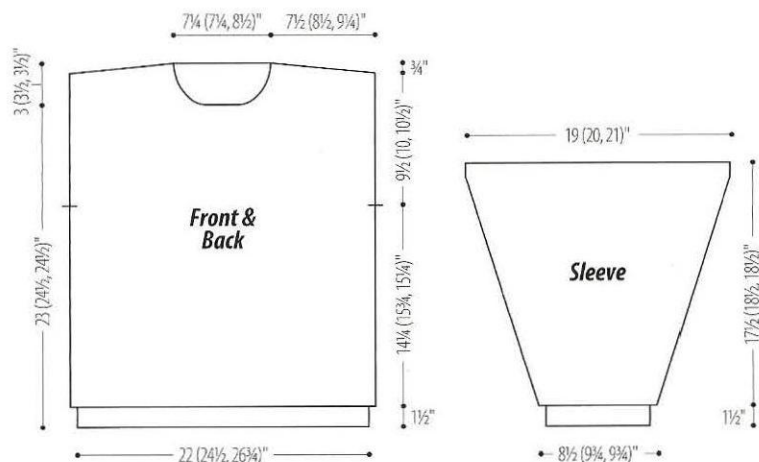




STITCHES ADORNED WITH SEED STITCH SIMPLICITY SEED STITCH TALES OF TEXTURE SEED







## Note

1 Chart is on p. 75.

## Back

With smaller needles, cast on 111 (123, 135) sts. **Beg K3, P3 Rib: Row 1** (RS) \*K3, p3; rep from\*, end k3. Cont in rib pat until piece measures 1 1/2", inc 5 sts evenly across last (WS) row—116 (128, 140) sts. Change to larger needles. **Beg Chart pat: Row 1** (RS) Beg as indicated for back, work to end of 29-st rep, then work rep 3 times, end chart as indicated. Cont in pat as established through chart row

37, then rep rows 6-37 until piece measures 25 1/4 (27 1/4, 27 1/4)" from beg, end with a WS row.

## Shape shoulders

Bind off 13 (15, 16) sts at beg of next 6 rows. Bind off rem 38 (38, 44) sts.

## Front

Work as for back until piece measures 23 (24 1/2, 24 1/2)" from beg, end with a WS row.

## Shape neck

**Next row** (RS) Cont pats, work 52 (58, 61) sts, join 2nd ball of yarn and bind off center 12 (12, 18) sts, work to end. Working both sides at same time, bind off from each neck edge 3 sts once, 2 sts 3 times, 1 st 4 times. When same length as back to shoulder, shape shoulder as for back.

## Sleeves

With smaller needles, cast on 45 (51, 51) sts. Work 1 1/2" in K3, P3 rib, end with a WS row. Change to larger needles. **Beg Chart pat: Row 1** (RS) Beg as indicated for sleeve, work chart pat across, end as indicated. Cont in chart pat as established, AT SAME TIME, inc 1 st each side (working incs into pat), on 5th row, then every 4th row 21 (17, 26) times more, every 6th row 5 (9, 3) times—99 (105, 111) sts. Work even until piece measures 19 (20, 20)" from beg. Bind off.

## Finishing

Block pieces. Sew shoulders.

## Neckband

With RS facing and circular needle, beg at left shoulder and pick up and k46 (52, 58) sts evenly along front neck, 38 (38, 44) sts along back neck—84 (90, 102) sts. Place marker, join and work 2" in K3, P3 rib. Bind off. Fold neckband in half to WS and sew in place. Place markers 9 1/2 (10, 10 1/2)" down from shoulders on front and back for armhole. Sew top of sleeves between markers. Sew side and sleeve seams.

If you're searching for the perfect unisex pullover, here's a great one. Nancy takes an easy-wearing shape, mixes in some great textures, and knits it all together with a vibrant, tweedy wool yarn. The result is more than wondrous and the knitting is easy to boot!

"I actually designed this knitting pattern 15 years ago. I first designed a pattern with only the 'woven strips' and moss stitch block in between. Later I added one cable twist to the woven strip, and then another. This design is easy to adjust size-wise and yarn-wise, since you can simply knit more or less of the 'moss stitch' pattern between the vertical woven strips. I've made this 'woven-cables pattern' and its variation in several different yarns and colors, but I do believe that the combination of this design together with this rich wool yarn is one of the best. The shaping is simple, the design is great fun to knit, and the yarn makes this a classic you'll want to wear for years."

Designer - Nancy Marchant

Intermediate			
Sizes			
shown			
S	M	L	
Finished Measurements			
Underarm			
44"	49"	53 1/2"	
Length			
26"	28"	28"	
Yarns			
			
Harrisville <i>Highland Style</i> 100% wool			
3 1/2oz (100g); 200yd (180m); 11 wraps/inch			
#39 Russet - balls			
8	8	9	
Needles			
Sizes 4 and 6 (3 1/2 and 4mm) or size to obtain gauge			
Size 4 (3 1/2mm) circular needle, 16" (40cm) long			
Extras			
Cable needle (cn)			
Stitch markers			
Gauge 21 sts and 29 rows to 4" (10cm) over Chart pat, using larger needles			

(continues on page 75)



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## 50 Knitter's Magazine FALL 2000



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## 52 Knitter's Magazine FALL 2000



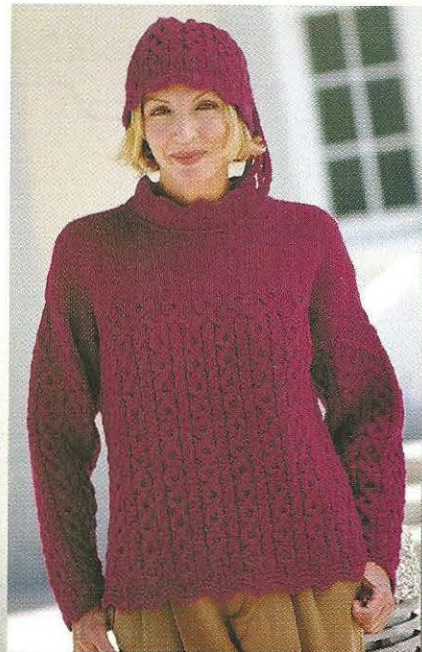




## 54 Knitter's Magazine FALL 2000



DUO FADED CABLE DUO FADED CABLE DUO FADED CABLE DUO CABLES IN RED FADE





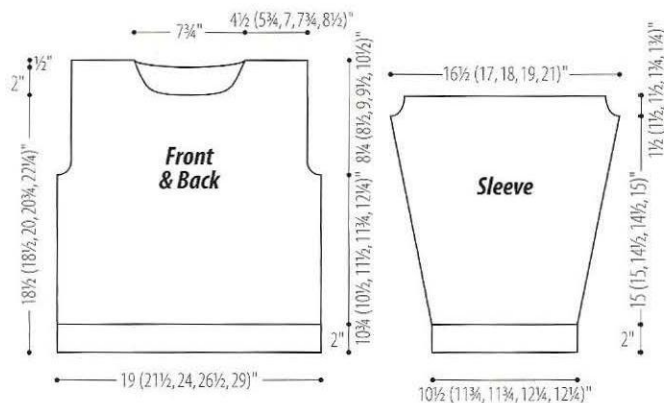




FORWARD ARAN FUTURE FORWARD ARAN FUTURE FORWARD ARAN CABLES IN RED F







## Back

With smaller needles, cast on 124 (140, 156, 172, 188) sts. **Beg rib: Row 1** (RS) P3, \*k2, p2; rep from\* to last st, p1. **2** K the knit sts and p the purl sts. Rep row 2 until piece measures 2", end with a WS row. Change to larger needles. **Beg Charts A and B: Row 1** (RS) Work first 2 sts of Chart A, then work 16-st rep 7 (8, 9, 10, 11) times, work 10 sts of Chart B. Work charts as established until piece measures approx 12 3/4 (12 1/2, 13 1/2, 13 3/4, 14 1/4)" from beg, end with chart row 14 (12, 6, 6, 10).

## Shape armhole

**Notes: 1** Cont to work 1 st each side in rev St st for selvage. **2** For sizes L and XL, after armhole shaping is complete, work a 3/3 LC (2/2 LC) in place of 4/4 LC at each armhole edge. Bind off 3 (3, 3, 4, 4) sts at beg of next 2 rows, 3 sts at beg of next 0 (0, 0, 0, 2) rows, 2 sts at beg of next 2 (2, 2, 4, 4) rows, then 1 st at beg of next 6 (6, 6, 6, 4) rows—108 (124, 140, 150, 162) sts. Work even until armhole measures approx 7 3/4 (8, 8 1/2, 9, 10)", end with chart row 8 (8, 4, 8, 4).

## Shape neck

**Next row** (RS) Work 42 (50, 58, 63, 69) sts, join 2nd ball of yarn and bind off next 24 sts, work to end. Working both sides at the same time, bind off from each neck edge 13 sts once. Work 1 row even. Bind off rem 29 (37, 45, 50, 56) sts each side.

## Front

Work as for back until armhole measures approx 5 3/4 (6, 6 1/2, 7, 8)", end with chart row 10 (10, 6, 10, 6).

## Shape neck

**Next row** (RS) Work 45 (53, 61, 66, 72) sts, join 2nd ball of yarn and bind off 18 sts, work to end. Working both sides at same time, bind off from each neck edge 5 sts once, 4 sts once, 3 sts once, 2 sts once, 1 st twice—29 (37, 45, 50, 56) sts. Work 3 rows even. Bind off all sts from each side.

## Sleeves

**Note:** Do not work a RPC or LC if it falls at the edge. Work these sts in rev St st or St st.

With smaller needles, cast on 66 (74, 74, 78, 78) sts. **Row 1** (RS) P2, \*k2, p2; rep from\*, to end. **2** K the knit sts and p the purl sts. Rep row 2 until piece measures 2", inc 2 sts on last (WS) row—68 (76, 76, 80, 80) sts. Change to larger needles. **Beg Chart A: Row 1** (RS) Work sts 13-18 (9-18, 9-18, 7-18, 7-18) of Chart A, then work 16-st rep, end with st 16 (4, 4, 6, 6). Cont in chart pat as established, AT SAME TIME, inc 1 st each side (working incs into pat) on 3rd row, then every 4th (4th, 4th, 4th, 2nd) row 13 (4, 15, 21, 10) times, then every 6th (6th, 6th, 0, 4th) rows 6 (12, 4, 0, 17) times—108 (110, 116, 124, 136) sts.

(continues on page 75)

Cables and casual wear are always a natural. Shirley takes this idea to a new level as she creates a pullover that works for casual and dressier occasions. It's sure to become one of this season's favorite pieces. The wool and silk yarn adds an extra measure of luxury and polish to this classic pullover.

"My design objective for this garment was to achieve a casual elegance with a classic silhouette. I wanted a sweater that was both easy to make and that would flatter many body types. It was therefore important that the yarn and pattern stitch lend themselves to a wide range of pairing possibilities (with slacks, a skirt, or a dress).

"The texture achieved with the 'refractor' pattern running between the cables, coupled with soft, luxurious yarn produces a versatile, elegant fabric. Large needles used in combination with a relatively simplistic pattern structure make this an easy-to-knit project. These elements converge on a backdrop of a turtleneck neckline, one of the most classic of casual staples in any wardrobe."

Designer - Shirley Paden

Intermediate					
Sizes					
XS	S	M	L	XL	
Finished Measurements					
Underarm					
38"	43"	48"	53"	58"	
Length					
21"	21"	22 1/2"	23 3/4"	24 3/4"	
Yarns					
Tahki-Stacy Charles Empire					
70% wool, 30% silk					
1 3/4oz (50g); 88yd (80m); 10 wraps/inch					
#109 Brick - balls					
19	20	22	24	26	
Needles					
Sizes 8 and 9 (5 and 5 1/2mm) or size to obtain gauge					
Sizes 7 and 9 (4 1/2 and 5 1/2mm) circulars, 16" (40cm) long					
Extras					
Cable needle (cn)					
Gauge					
26 sts and 26 rows to 4" (10cm) over Chart A, using size 9 needles					



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## 60 Knitter's Magazine FALL 2000



CROSS-YOUR-HEART GANSEY CROSS-YOUR-HEART GANSEY CROSS-YOUR CABLES IN RED HI







# CROSS-YOUR-HEART GANSEY

(continued from page 60)

er needles. K 1 row. P 1 row. **Next row (RS)** K1, M1K, k to last st, M1K, k1. Cont in St st, inc 1 st each side every 4th row 3 times more. Work 6 rows in Seed st, inc 1 st each side on 4th row.

**Foundation row (WS)** Work 17 (17, 20, 20, 23, 23) sts in Seed st, p1, k1, p1, M1K, p1, k1, p1, k2, M1K, k2, p1, k1, M1K, p2, M1K, k1, p1, k2, M1K, k2, p1, k1, p1, M1K, p1, k1, p1, work 17 (17, 20, 20, 23, 23) sts in Seed st—66 (66, 72, 72, 78, 78) sts. **Beg Moss st and Chart pats:**

**Row 1 (RS)** P1, M1K, [p1, k1] 8 (8, 9, 9, 11, 11) times, p0 (0, 1, 1, 0, 0), place marker (pm), k1, 5 sts Chart A, 20 sts Chart C, 5 sts Chart A, k1, pm, p1 (1, 0, 0, 1, 1), [k1, p1] 7 (7, 9, 9, 10, 10) times, k1, M1P, k1. **Row 2** Work row 2 of Moss st to marker, p1, 5 sts Chart A, 20 sts Chart C, 5 sts Chart A, p1, work Moss st to end. Cont in pats as established, AT SAME TIME, inc 1 st each side (working incs into Moss st) on 3rd row, then every 4th row 15 (15, 13, 13, 13, 11) times, then every other row 0 (0, 4, 4, 4, 8) times—100 (100, 110, 110, 116, 120) sts. End with row 24 of Chart C. Piece measures approx 18¼" from beg.

*Shape saddle shoulder*

**Beg Chart G: Row 1 (RS)** Bind off 42 (42, 47, 47, 50, 52) sts in pat, work 16 sts Chart G, bind off rem sts. With WS facing, attach yarn at rem 16 sts and cont Chart G until saddle measures 5 (6, 6¼, 7¼, 8¼, 9¼)". Bind off.

## Finishing

Block pieces. Sew sleeve saddles to front and back. Place markers 8 (8, 9, 9, 9¼, 10)" down from shoulders on front and back. Sew bound-off edges of sleeve to markers.

*Turtleneck*

With RS facing and circular needle, beg at right back neck and pick up and k5 sts along right back neck edge, work across sts of back neck holder as foll: k2, p1, [k2tog, p1] twice, \*k1, p1, 1/1/1 LPC, p1, [k1, p1, (k2tog, p1) twice] twice, k1, p1, 1/1/1 LPC, p1, k1, p1\*, [k2tog, p1] twice, k2, pick up and k5 sts along left back neck, 14 sts along left saddle, 11 sts along left front neck, work across sts of front neck holder as foll: k1, p1, k2tog, p1, work from \* to \* once, k2tog, p1, k1, pick up and k11 sts along right front neck and 14 sts along right saddle—132 sts. Pm, join and work in rnds as foll: **Rnd 1** \*K1, work 5 sts Chart A; rep from\*. Rep rnd 1 until turtleneck measures 5". Bind off in pat. Sew side and sleeve seams. ☺

## IN OTHER WORDS

1/1 RC SI 1 to cn, hold to back, k1; k1 from cn.  
1/1 LC SI 1 to cn, hold to front, k1; k1 from cn.  
1/1 RPC SI 1 to cn, hold to back, k1; p1 from cn.  
1/1 LPC SI 1 to cn, hold to front, p1; k1 from cn.  
1/1/1 LPC SI 2 to cn, hold to front, k1; sl last st from cn to LH needle and p it; k1 from cn.  
2/1 RPC SI 1 to cn, hold to back, k2; p1 from cn.  
2/1 LPC SI 2 to cn, hold to front, p1; k2 from cn.  
2/2 RC SI 2 to cn, hold to back, k2; k2 from cn.  
2/2 LC SI 2 to cn, hold to front, k2; k2 from cn.  
2/2 RPC SI 2 to cn, hold to back, k2; p2 from cn.  
2/2 LPC SI 2 to cn, hold to front, p2; k2 from cn.

## CHART A (IN ROWS) OVER 5 STS

**Rows 1 and 3 (RS)** P1, [k1 tbl, p1] twice. **2 and 4** K1, [p1 tbl, k1] twice. **5** P1, 1/1/1 LPC, p1. **6** Rep row 2. Rep rows 1-6 for Chart A.

## CHART A (IN RNDs) 5-ST REP

**Rnds 1-4** P1, [k1 tbl, p1] twice. **5** P1, 1/1/1 LPC, p1. **6** Rep rnd 1. Rep rnds 1-6 for Chart A.

## CHART B OVER 7 STS

**Row 1 (RS)** P5, k2. **2** P2, k5. **3** P4, 2/1 RPC. **4** K1, p2, k4. **5** P3, 2/1 RPC, k1. **6** P1, k1, p2, k3. **7** P2, 2/1 RPC, k1, p1. **8** K1, p1, k1, p2, k2. **9** P1, 2/1 RPC, k1, p1, k1. **10** [P1, k1] twice, p2, k1. **11** 2/1 RPC, [k1, p1] twice. **12** [K1, p1] twice, k1, p2. **13** 2/1 LPC, [p1, k1] twice. **14** Rep row 10. **15** P1, 2/1 LPC, p1, k1, p1. **16** Rep row 8. **17** P2, 2/1 LPC, p1, k1. **18** Rep row 6. **19** P3, 2/1 LPC, p1. **20** Rep row 4. **21** P4, 2/1 LPC. **22** P2, k5. Rep rows 3-22 for Chart B.

## CHART C OVER 20 STS

**Row 1 (RS)** K1, p5, k1, p2, 1/1 LC, p2, k1, p5, k1. **2** P1, k5, p1 tbl, k2, [p1 tbl] twice, k2, p1 tbl, k5, p1. **3** K1, p4, 1/1 RPC, p1, 1/1 RPC, 1/1 LPC, p1, 1/1 LPC, p4, k1. **4** P1, k4, [p1 tbl, k2] 4 times, k2, p1. **5** K1, p3, [1/1 RPC, p1] twice, [p1, 1/1 LPC] twice, p3, k1. **6** P1, k1, \*k2, [p1 tbl, k2] twice; rep from\* once, k1, p1. **7** K1, p2, 1/1 RPC, p1, 1/1 RC, p4, 1/1 LC, p1, 1/1 LPC, p2, k1. **8** P1, k2, p1 tbl, k2, [p1 tbl] twice, k4, [p1 tbl] twice, k2, p1 tbl, k2, p1. **9** K1, [p1, 1/1 RPC] twice, 1/1 LPC, p2, 1/1 RPC, [1/1 LPC, p1] twice, k1. **10** P1, k1, [p1 tbl, k2] 5 times, p1 tbl, k1, p1. **11** K1, 1/1 RPC, p1, 1/1 RPC, p2, 1/1 LPC, 1/1 RPC, p2, 1/1 LPC, p1, 1/1 LPC, k1. **12** P1, p1 tbl, k2, p1 tbl, k4, [p1 tbl] twice, k4, p1 tbl, k2, p1 tbl, p1. **13** K2, p2, k1, p4, 1/1 LC, p4, k1, p2, k2. **14** Rep row 12. **15** K1, 1/1 LPC, p1, 1/1 LPC, p2, 1/1 RPC, 1/1 LPC, p2, 1/1 RPC, p1, 1/1 RPC, k1. **16** Rep row 10. **17** K1, [p1, 1/1 LPC] twice, 1/1 RPC, p2, 1/1 LPC, [1/1 RPC, p1] twice, k1. **18** Rep row 8. **19** K1, p2, [1/1 LPC, p1] twice, p2, [p1, 1/1 RPC] twice, p2, k1. **20** Rep row 6. **21** K1, p3, [1/1 LPC, p1] twice, [p1, 1/1 RPC] twice, p3, k1. **22** Rep row 4. **23** K1, p4, 1/1 LPC, p1, 1/1 LPC, 1/1 RPC, p1, 1/1 RPC, p4, k1. **24** Rep row 2. Rep rows 1-24 for Chart C.

## CHART D OVER 7 STS

**Row 1 (RS)** K2, p5. **2** K5, p2. **3** 2/1 LPC, p4. **4** K4, p2, k1. **5** K1, 2/1 LPC, p3. **6** K3, p2, k1, p1. **7** P1, k1, 2/1 LPC, p2. **8** K2,

## Yoke Pat Arrangement

Moss st 1 (6, 10, 14, 18, 24) sts	Chart D 7 sts	Chart C 20 sts	Chart B 7 sts	Chart E 10 sts	Chart A 5 sts	Chart F 17→25 →17 sts	Chart A 5 sts	Chart E 10 sts	Chart D 7 sts	Chart C 20 sts	Chart B 7 sts	Moss st 1 (6, 10, 14, 18, 24) sts
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center

2/2 KPRC SI 2 to cn, hold to back, k2; k1, p1 from cn.

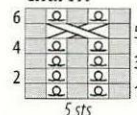
2/2 PKLC SI 2 to cn, hold to front, p1, k1; k2 from cn.

**INC 2 (RS)** K into back and front of next st, then insert LH needle into the vertical strand that runs between the 2 sts just made and k this strand.

**INC 2 (WS)** [P1, yo, p1] in next st.

**DEC 4** SI 3 knitwise, one at a time, to RH needle, \*pass 2nd st on RH needle over first st; sl 1 from RH needle to LH needle, pass 2nd st on LH needle over first st\*, sl 1 to RH needle, work from \* to \*, p1 from LH needle.

Chart A



- K on RS, p on WS
- P on RS, k on WS
- K1 tbl on RS, p1 tbl on WS
- No stitch
- ▽ Inc 2 (RS)
- ▽ Inc 2 (WS)
- ⧻ 1/1 RC
- ⧻ 1/1 LC
- ⧻ 1/1 RPC
- ⧻ 1/1 LPC
- ⧻ 1/1/1 LPC
- ⧻ 2/1 RPC
- ⧻ 2/1 LPC
- ⧻ 2/2 RC
- ⧻ 2/2 LC
- ⧻ 2/2 RPC
- ⧻ 2/2 LPC
- ⧻ 2/2 KPRC
- ⧻ 2/2 PKLC
- ⧻ Dec 4

Chart B

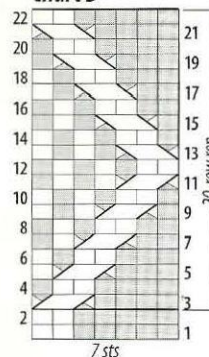
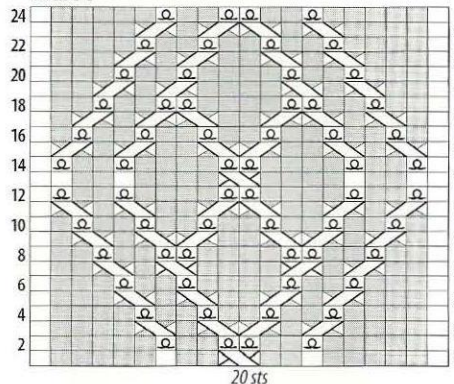


Chart C





p2, k1, p1, k1. **9** K1, p1, k1, 2/1 LPC, p1. **10** K1, p2, [k1, p1] twice. **11** [P1, k1] twice, 2/1 LPC. **12** P2, [k1, p1] twice, k1. **13** [K1, p1] twice, 2/1 RPC. **14** Rep row 10. **15** P1, k1, p1, 2/1 RPC, p1. **16** Rep row 8. **17** K1, p1, 2/1 RPC, p2. **18** Rep row 6. **19** P1, 2/1 RPC, p3. **20** Rep row 4. **21** 2/1 RPC, p4. **22** K5, p2. Rep rows 3-22 for Chart D.

#### CHART E OVER 10 STS

**Rows 1, 5, 9 and 13** (RS) Knit. **2 and all WS rows** Purl. **3 and 15** K1, 2/2 LC, 2/2 RC, k1. **7 and 11** K1, 2/2 RC, 2/2 LC, k1. **16** Rep row 2. Rep rows 1-16 for Chart E.

#### CHART F OVER 17, 25, 17 STS

**Row 1** (RS) K1, p15, k1. **2** P1, k15, p1. **3** K1, p7, lnc 2, p7, k1—19 sts. **4** P1, k7, p1, lnc 2, p1, k7, p1—21 sts. **5** K1, p7, k2, p1, k2, p7, k1. **6** P1, k7, p2, k1, p2, k7, p1. **7** K1, p6, 2/1 RPC, k1, 2/1 LPC, p6, k1. **8** P1, k6, p2, k1, p1, k1, p2, k6, p1. **9** K1, p5, 2/1 RPC, k1, p1, k1, 2/1 LPC, p5, k1. **10** P1, k5, p2, [k1, p1] twice, k1, p2, k5, p1. **11** K1, p4, 2/1 RPC, [k1, p1] twice, k1, 2/1 LPC, p4, k1. **12** P1, k4, p2, [k1, p1] 3 times, k1, p2, k4, p1.

**13** K1, p3, 2/1 RPC, [k1, p1]

3 times, k1, 2/1 LPC, p3, k1.

**14** P1, k3, p2, [k1, p1] 4

times, k1, p2, k3, p1. **15** K1,

p1, 2/2 KPRC, [k1, p1] 4

times, k1, 2/2 PKLC, p1, k1.

**16** P1, k1, p3, [k1, p1] 6

times, p2, k1, p1. **17** K1,

p1, k2, [p1, k1] 7 times, k1,

p1, k1. **18** P1, k1, p2, [k1,

p1] 7 times, p1, k1, p1. **19**

K1, p1, k2, [k1, p1] 3 times,

lnc 2, [p1, k1] 3 times, k2,

p1, k1—23 sts. **20** P1, k1,

p3, [k1, p1] 3 times, lnc 2, [p1, k1] 3 times, p3, k1, p1—25 sts. **21** K1, p1, 2/1 LPC, [k1, p1]

twice, 2/1 RPC, p1, 2/1 LPC, [p1, k1] twice, 2/1 RPC, p1, k1. **22** P1, k2, p2, [p1, k1] twice,

p2, k3, p2, [k1, p1] twice, p2, k2, p1. **23** K1, p2, 2/2 LPC, p1, 2/1 RPC, p3, 2/1 LPC, p1, 2/2

RPC, p2, k1. **24** P1, k4, p2, k1, p2, k5, p2, k1, p2, k4, p1. **25** K1, p4, Dec 4, p5, Dec 4, p4,

k1—17 sts. **26** P1, k15, p1. Rep rows 1-26 for Chart F.

#### CHART G OVER 16 STS

**Row 1** (RS) P7, 1/1 LC, p7. **2** K7, [p1 tbl] twice, k7. **3** P6, 1/1 RPC, 1/1 LPC, p6. **4** K6, p1 tbl, k2, p1 tbl, k6. **5** P5, 1/1 RPC, p2, 1/1 LPC, p5. **6** K5, p1 tbl, k4, p1 tbl, k5. **7** P4, 1/1 RC, p4, 1/1 LC, p4. **8** [K4, (p1 tbl) twice] twice, k4. **9** P3, [1/1 RPC, 1/1 LPC, p2] twice, p1. **10** K3, [p1 tbl, k2] 4 times, k1. **11** P2, [1/1 RPC, p2, 1/1 LPC] twice, p2. **12** K2, [p1 tbl, k4, p1 tbl] twice, k2. **13** P2, k1, p4, 1/1 LC, p4, k1, p2. **14** Rep row 12. **15** P2, [1/1 LPC, p2, 1/1 RPC] twice, p2. **16** Rep row 10. **17** P3, [1/1 LPC, 1/1 RPC, p2] twice, p1. **18** Rep row 8. **19** P4, 1/1 LPC, p4, 1/1 RPC, p4. **20** Rep row 6. **21** P5, 1/1 LPC, p2, 1/1 RPC, p5. **22** Rep row 4. **23** P6, 1/1 LPC, 1/1 RPC, p6. **24** Rep row 2. Rep rows 1-24 for Chart G.

Chart D

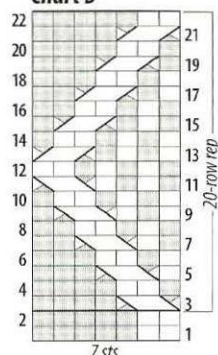


Chart E

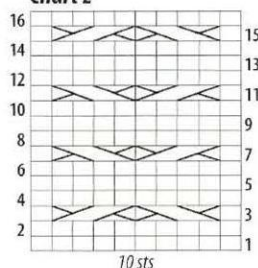


Chart F

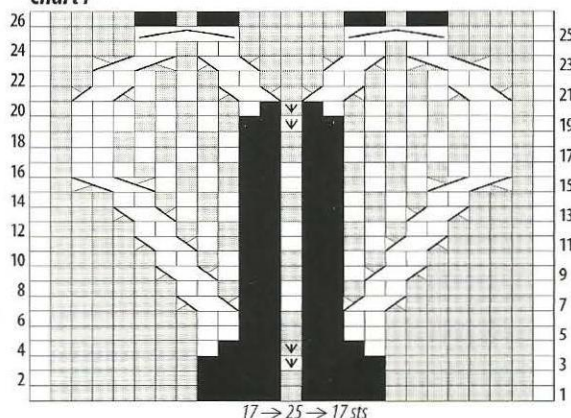
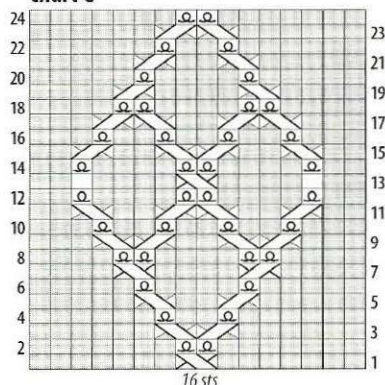
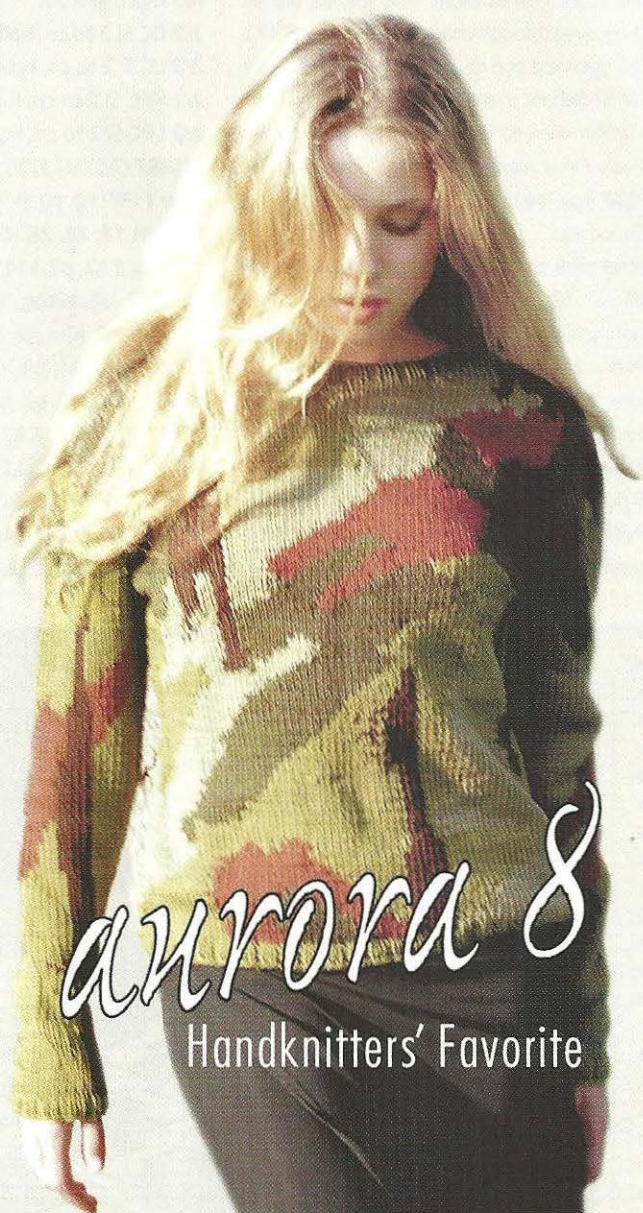


Chart G



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# VIKING TURID

(continued from page 42)

chart pat over 44 sts, pm, k to end. Cont working chart between markers, and rem sts in St st, through chart row 4. **Decrow** (RS) K1, k2tog, work in pat to last 3 sts, ssk, k1. Rep dec row every 14th row 4 times more —56 (58, 62, 64) sts. Work even through chart row 70. **Incrow** (RS) K1, Rk1, [k to next purl rib, p2] 3 times, k to last 2 sts, Lk1, k1. Rep inc row every 4th row 12 (12, 13, 13) times more—82 (84, 90, 92) sts. Work 5 rows even. Piece measures approx 16¼ (16¼, 16¾, 16¾)" from beg.

## Shape cap

Bind off 6 sts at beg of next 2 rows. **Decrow** (RS) K1, k2tog, work to last 3 sts, ssk, k1. Rep dec row every 4th row 3 times more, then every other row 15 (16, 19, 20) times. Work 1 row even. Bind off 2 sts at beg of next 8 rows. Bind off rem 16 sts.

## Finishing

Block pieces. Sew shoulders and sides of neck. Set in sleeves. Sew side and sleeve seams. □

## IN OTHER WORDS

LPI Left purl inc

RPI Right purl inc

LKI Left knit inc

RKI Right knit inc

2/2 RC SI 2 to cn, hold to back, k2; k2 from cn.

2/2 LC SI 2 to cn, hold to front, k2; k2 from cn.

2/2 RPC SI 2 to cn, hold to back, k2; p2 from cn.

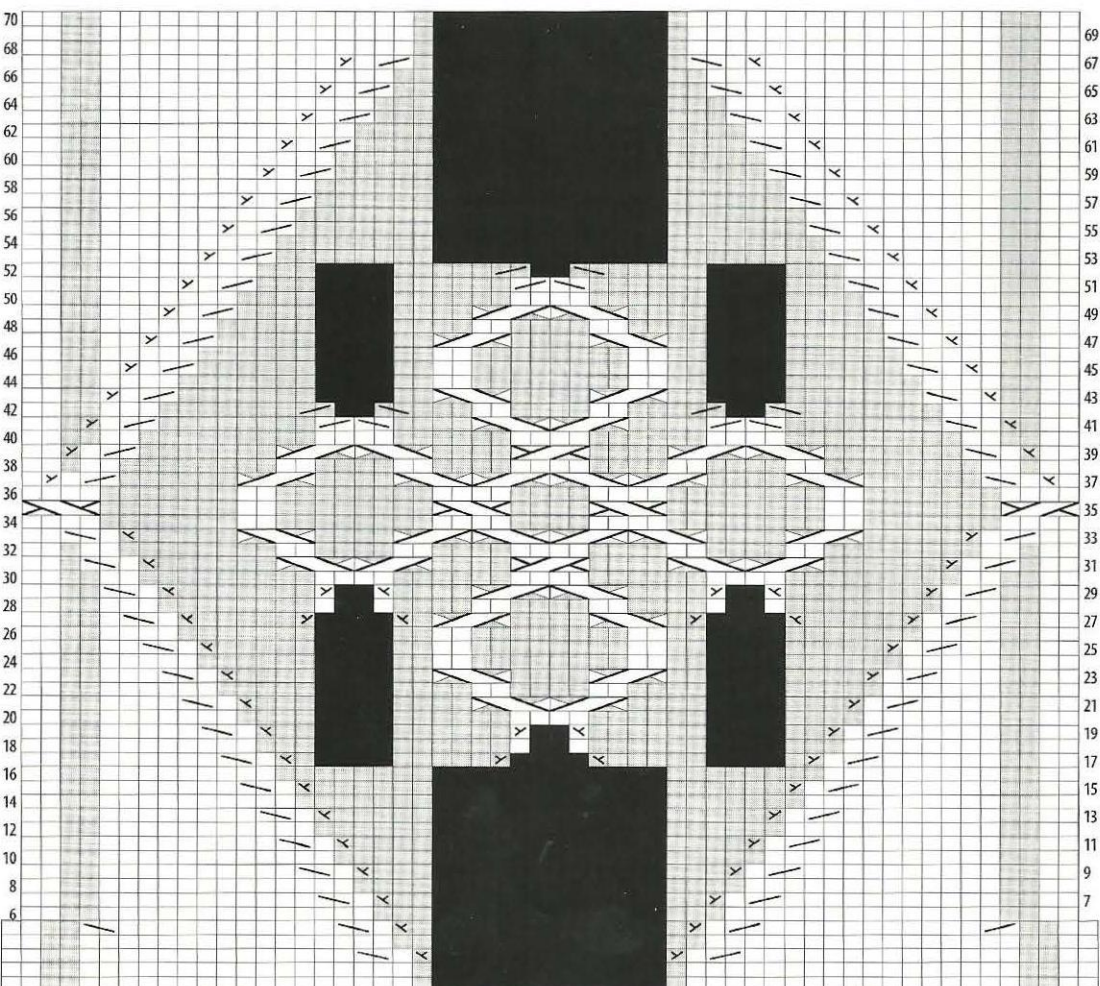
2/2 LPC SI 2 to cn, hold to front, p2; k2 from cn.

CHART OVER 44 STS, INC'D TO 54 STS, DEC'D TO 42 STS

**Row 1** (RS) K2, p2, [k17, p2] twice, k2. **2 and all WS rows (except 18, 28, 38, 42, and 52)** K the knit sts and p the purl sts. **3** K2, p2, k14, k2tog, k1, RPI, LPI, k1, ssk, k14, p2, k2. **5** K2, p2, k2tog, k11, k2tog, k1, RPI, p2, LPI, k1, ssk, k11, ssk, p2, k2—42 sts. **7** K2, p2, k11, k2tog, k1, RPI, p4, LPI, k1, ssk, k11, p2, k2. **9** K2, p2, k10, k2tog, k1, RPI, p6, LPI, k1, ssk, k10, p2, k2. **11** K2, p2, k9, k2tog, k1, RPI, p8, LPI, k1, ssk, k9, p2, k2. **13** K2, p2, k8, k2tog, k1, RPI, p10, LPI, k1, ssk, k8, p2, k2. **15** K2, p2, k7, k2tog, k1, RPI, p12, LPI, k1, ssk, k7, p2, k2. **17** K2, p2, k6, k2tog, k1, RPI, p6, LPI, RPI, p6, LPI, k1, ssk, k6, p2, k2—44 sts. **18** P2, k2, p8, k9, p2, k9, p8, k2, p2. **19** K2, p2, k5, k2tog, k1, RPI, p8,

LKI, Rk1, p8, LPI, k1, ssk, k5, p2, k2—46 sts. **21** K2, p2, k4, k2tog, k1, RPI, p7, 2/2 RPC, 2/2 LPC, p7, LPI, k1, ssk, k4, p2, k2. **23** K2, p2, k3, k2tog, k1, RPI, p6, 2/2 RPC, p4, 2/2 LPC, p6, LPI, k1, ssk, k3, p2, k2. **25** K2, p2, k2, k2tog, k1, RPI, p7, k2, p8, k2, p7, LPI, k1, ssk, k2, p2, k2. **27** K2, p2, k1, k2tog, k1, RPI, p5, LPI, RPI, p1, 2/2 LPC, p4, 2/2 RPC, p1, LPI, RPI, p5, LPI, k1, ssk, k1, p2, k2—50 sts. **28** P2, k2, p3, k8, p2, [k4, p2] 3 times, k8, p3, k2, p2. **29** K2, p2, k2tog, k1, RPI, p7, Lk1, Rk1, p4, 2/2 LPC, 2/2 RPC, p4, Lk1, Rk1, p7, LPI, k1, ssk, p2, k2—54 sts. **31** K2, p1, k2tog, k1, RPI, p6, 2/2 RPC, 2/2 LPC, p4, 2/2 RC, p4, 2/2 RPC, 2/2 LPC, p6, LPI, k1, ssk, p1, k2. **33** K2, k2tog, k1, RPI, p5, 2/2 RPC, p4, [2/2 LPC, 2/2 RPC] twice, p4, 2/2 LPC, p5, LPI, k1, ssk, k2. **35** 2/2 RC, p7, k2, p8, 2/2 LC, p4, 2/2 LC, p8, k2, p7, 2/2 LC. **37** K1, Lk1, k1, ssk, p6, 2/2 LPC, p4, [2/2 RPC, 2/2 LPC] twice, p4, 2/2 RPC, p6, k2tog, k1, Rk1, k1. **38** P2, k1, p2, k8, [p2, k4] twice, p4, [k4, p2] twice, k8, p2, k1, p2. **39** K2, LPI, k1, ssk, p7, 2/2 LPC, 2/2 RPC, p4, 2/2 RC, p4, 2/2 LPC, 2/2 RPC, p7, k2tog, k1, RPI, k2. **41** K2, p1, LPI, k1, ssk, p8, ssk, k2tog, p4, 2/2 RPC, 2/2 LPC, p4, ssk, k2tog, p8, k2tog, k1, RPI, p1, k2—50 sts. **42** P2, k2, p3, k7, k2tog, ssk, k3, p2, k4, p2, k3, k2tog, ssk, k7, p3, k2,

p2—46 sts. **43** K2, p2, Lk1, k1, ssk, p9, 2/2 RPC, p4, 2/2 LPC, p9, k2tog, k1, Rk1, p2, k2. **45** K2, p2, k1, Lk1, k1, ssk, [p8, k2] twice, p8, k2tog, k1, Rk1, k1, p2, k2. **47** K2, p2, k2, Lk1, k1, ssk, p7, 2/2 LPC, p4, 2/2 RPC, p7, k2tog, k1, Rk1, k2, p2, k2. **49** K2, p2, k3, Lk1, k1, ssk, p8, 2/2 LPC, 2/2 RPC, p8, k2tog, k1, Rk1, k3, p2, k2. **51** K2, p2, k4, Lk1, k1, ssk, p9, ssk, k2tog, p9, k2tog, k1, Rk1, k4, p2, k2—44 sts. **52** P2, k2, p8, k8, k2tog, ssk, k8, p8, k2, p2—42 sts. **53** K2, p2, k5, Lk1, k1, ssk, p16, k2tog, k1, Rk1, k5, p2, k2. **55** K2, p2, k6, Lk1, k1, ssk, p14, k2tog, k1, Rk1, k6, p2, k2. **57** K2, p2, k7, Lk1, k1, ssk, p12, k2tog, k1, Rk1, k7, p2, k2. **59** K2, p2, k8, Lk1, k1, ssk, p10, k2tog, k1, Rk1, k8, p2, k2. **61** K2, p2, k9, Lk1, k1, ssk, p8, k2tog, k1, Rk1, k9, p2, k2. **63** K2, p2, k10, Lk1, k1, ssk, p6, k2tog, k1, Rk1, k10, p2, k2. **65** K2, p2, k11, Lk1, k1, ssk, p4, k2tog, k1, Rk1, k11, p2, k2. **67** K2, p2, k12, Lk1, k1, ssk, p2, k2tog, k1, Rk1, k12, p2, k2. **69** K2, p2, k16, p2, k16, p2, k2. **70** Rep row 2.



- K on RS, p on WS
- ▤ P on RS, K on WS
- ⊗ Right knit inc (RKI)
- ⊙ Left knit inc (LKI)
- ⊗ Right purl inc (RPI)
- ⊙ Left purl inc (LPI)
- No stitch
- ▤ K2tog on RS
- ▤ Ssk on RS
- ▤ K2tog on WS
- ▤ Ssk on WS
- ▤ 2/2 RC
- ▤ 2/2 LC
- ▤ 2/2 RPC
- ▤ 2/2 LPC

44 sts → 54 sts → 42 sts





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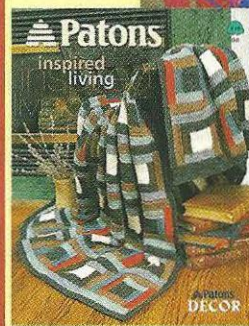
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## RIBBING IS NO YOKE

(continued from page 44)

turn. Join work and p 3 more rnds. Change to larger dpn. Mark last st of rnd for underarm st. **Inc rnd** K1, work left-lifted inc in next st, k to 2 sts before marked st, work right-lifted inc in next st, k2. Cont in St st, working inc rnd every 6th (6th, 6th, 5th) rnd 14 (14, 15, 19) times more—69 (71, 76, 90) sts. Work even until piece measures 16 (16, 17, 18)" from beg, end last rnd 7 (7, 8, 9) sts before underarm st. Place next 15 (15, 17, 19) sts on thread for underarm—54 (56, 59, 71) sts rem. Break yarn.

### Yoke

#### Join pieces

With size 8 (5mm) needle (29") and yarn from body, k54 (56, 59, 71) sts of one sleeve, k76 (84, 91, 99) front sts, k54 (56, 59, 71) sts of other sleeve, k76 (84, 91, 99) back sts—260 (280, 300, 340) sts. Pm for beg of rnd. **Next rnd** K79 (84, 89, 104), pm (left front neck), k26 (28, 31, 33), pm (right front neck), k155 (168, 180, 203), pm for beg of rnd. **Beg short rows: Row 1** (RS) K to left front neck marker, W&T. **2** P across left sleeve, back and right sleeve to right front marker, W&T. **3** K to 4 sts before last left front wrapped st, W&T. **4** P to 4 sts before last right front

wrapped st, W&T. **5-12** Rep rnds 3 and 4 four times. **Next row** (RS) K to rnd marker. **Beg p2, k2 rib: Rnd 1** \*P2, k2; rep from\* around, hiding wraps in pat as you go (use diagrams below for hiding short row wraps). Work 9 (9, 12, 15) rnds even in rib pat. (**Note** Cont to k the knit sts and p the purl sts on rnds between dec rnds.) **Dec rnd 1** [(P2, k2) 4 times, p1, k2tog, k1] 13 (14, 15, 17) times. Work 3 rnds even. **Dec rnd 2** [(P2, k2) 4 times, k2tog, k1] 13 (14, 15, 17) times. Work 3 rnds even. **Dec rnd 3** [(P2, k2) 3 times, p2, k1, k2tog, k1] 13 (14, 15, 17) times. Work 1 rnd even. **Dec rnd 4** [(P2, k2) 3 times, p2, k2tog, k1] 13 (14, 15, 17) times. Cont dec in this manner every other rnd 8 times more—104 (112, 120, 136) sts. Work 1 rnd even. **Dec rnd** \*P1, k2tog, k1; rep from\* around—78 (84, 90, 102) sts.

### Funnel neck

Change to size 7 (4½mm) needle. Work 2½" in p1, k2 rib, dec 8 (8, 9, 10) sts evenly around on last rnd—70 (76, 81, 92) sts. Change to size 6 (4mm) needle. P 5 rnds. Bind off purlwise.

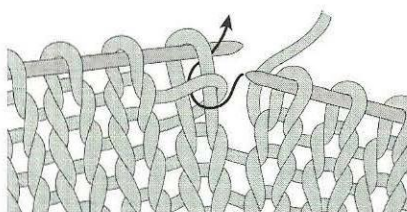
### Finishing

Block piece. Graft underarm seams. Sew sides of shirttails. ☺

## VARIATIONS ON HIDING SHORT ROW WRAPS

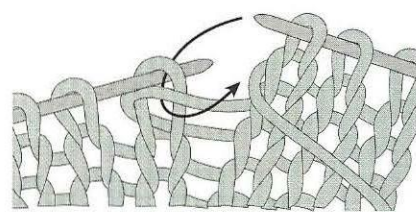
(**Note** All variations are worked on a knit row.)

### To knit a purl wrap:



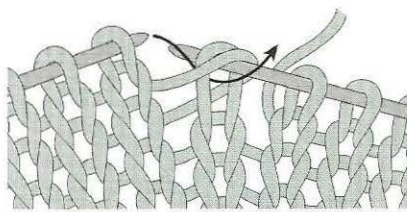
**Step 1** Sl wrap and st tog knitwise to RH needle.

### To purl a knit wrap:

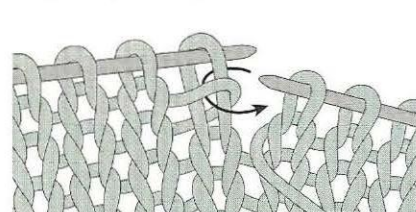


Insert RH needle purlwise into stitch and wrap and purl them tog.

### To purl a purl wrap:



**Step 2** Insert LH needle into the stitches (as shown) and knit them together.



Insert RH needle purlwise into stitch and wrap and purl them tog.



## RUSTIC TWINSET

(continued from page 52)

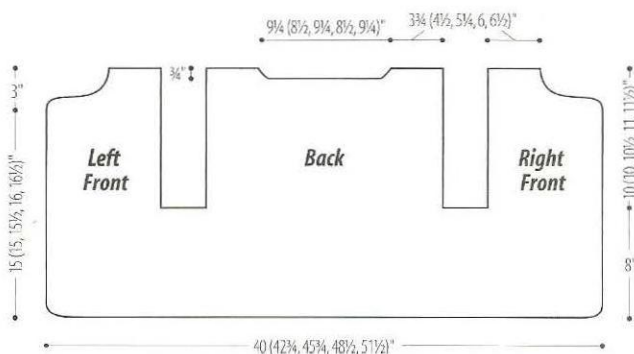
ssk, rib 31, wrap next st and turn (W&T). **2** (WS) Rib to 2 sts before marker, p2, sm, p to next marker, sm, p2, rib 32, W&T. **3** Rib to 3 sts before marker, k2tog, k1, sm, k1, ssk, k to 3 sts before marker, k2tog, k1, sm, k1, ssk, rib 14, W&T. **4** Rib to 2 sts before marker, p2, sm, p to next marker, sm, p2, rib 15, W&T. **5** Rib to 3 sts before marker, k2tog, k1, sm, k1, ssk, k to 3 sts before marker, k2tog, k1, sm, k1, ssk, rib 5, W&T. **6** Rib to 2 sts before marker, p2, sm, p to next marker, sm,

p2, rib 6, W&T. **7** Rib to 3 sts before marker, k2tog, k1—26 sts in back, 32 sts in front, 37 sts in each sleeve.

### Neckband

**Note** Remove markers (except rnd marker) and hide wraps as you come to them (see illustration for hiding a purl wrap from the RS of the work on p. 66).

Change to size 6 needle. **Next rnd** [(K2tog) 6 times, k1] twice, [p2, k2] 8 times, p2, k2tog, k1, [k2tog] 4 times, [k1, (k2tog) twice] 4 times, [k2tog] twice, k1, ssk, [p2, k2] 8 times, p2—104 sts. **Next rnd** \*K2, p2; rep from\* around. Rep last rnd until rib in back meas-



### VEST & HAT - Easy

Sizes shown

XS S M L XL

### Finished Measurements

Vest Underarm

40" 42 3/4" 45 3/4" 48 1/2" 51 1/2"

### Length

18" 18" 18 1/2" 19" 19 1/2"

Hat (one size) Circumference 20"

Yarns Vest & Hat



MC Brown Sheep Country Classic 100% wool  
4oz (113g); 125yd (114m); 7 wraps/inch  
#R40 Cattail Brown - balls

5 5 6 6 7



CC Brown Sheep Fantasy Lace (Boucle)

100% wool  
1 3/4oz (50g); 96yd (87m); 10 wraps/inch  
#05 Onyx - 2 balls each size

**Needles** Vest Size 10 (6mm) or size to obtain gauge

Size 8 (5mm) circulars, 16" (40cm) and 29" (74cm) long

**Hat** Sizes 8 and 10 (5 and 6mm) circulars, 16" (40cm) long

Four size 10 (6mm) double-pointed needles (dpn)

**Extras** Stitch markers and holders

Black sewing thread (for vest)

**Gauge** 14 sts and 21 rows to 4" (10cm) over Basketweave Chart, using larger needles and MC

ures 1". Change to size 4 needle. Rib 2" more. Bind off loosely.

### Finishing

Graft underarm sts. Block.

### VEST

**Notes 1** See *School*, p. 146 for cable cast-on and 3-needle bind-off. **2** Vest is worked in one piece to underarm, then divided for fronts and back.

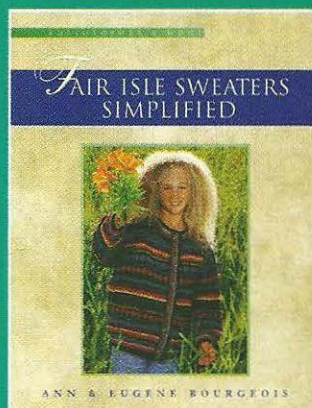
### Body

With larger needles and MC, cast on 126 (136, 146, 156, 166) sts. **Beg Basketweave**

**Chart and side shaping:** (**Note** Use cable cast-on at beg of rows.) **Row 1** (RS) \*P6, k4; rep from\*, end p6. **2** Cast on 3 sts, then p3, \*k6, p4; rep from\*, end k6. **3** Cast on 3 sts, k3, \*p6, k4; rep from\*, end p6, k3. **4** Cast on 2 sts, p5, \*k6, p4; rep from\*, end k6, p3. **5** Cast on 2 sts, k5, \*p6, k4; rep from\*, end k1. **6** Cast on 1 st, p to end. **7** Cast on 1 st, k1, \*p6, k4; rep from\*, end p6, k1. **8** Cast on 1 st, p2, \*k6, p4; rep from\*, end k6, p1. **9** Cast on 1 st, k2, \*p6, k4; rep from\*, end p6, k2—140 (150, 160, 170, 180) sts. **10** P2, \*k6, p4; rep from\*, end k6, p2. **11** K2, \*p6, k4; rep from\*, end p6, k2. **12** Purl. Work Basketweave Chart until piece measures 8" from beg, end with a WS row.

(continues on page 68)

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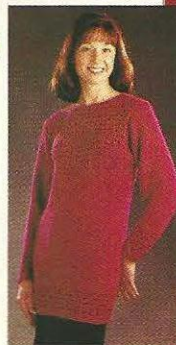
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## RUSTIC TWINSET

(continued from page 67)

Divide for fronts and back

**Next row** (RS) Work 29 (32, 34, 37, 39) sts (right front), bind off 12 sts (underarm), work until there are 58 (62, 68, 72, 78) sts for back, bind off 12 sts (underarm), work to end. **Next row** (WS) Work 29 (32, 34, 37, 39) sts of left front and place rem sts on hold.

**Left Front**

Work even until armhole measures 7 (7, 7½, 8, 8½)", end with a RS row.

**Shape neck**

**Next row** (WS) Bind off 1 st (neck edge), work to end. Cont to bind off at neck edge 1 st once more, then 2 sts twice, 8 sts once, 1 st twice—13 (16, 18, 21, 23) sts. Work even until armhole measures 10 (10, 10½, 11, 11½)", end with a RS row. Place sts on hold.

**Right Front**

With WS facing, join yarn at armhole edge and work as for left front, reversing neck shaping by binding off at beg of RS rows.

**Back**

With WS facing, join yarn at armhole edge and work even until armhole measures 9¼ (9¼, 9¾, 10¼, 10¾)", end with a WS row.

**Shape neck**

**Next row** (RS) Work 15 (18, 20, 23, 25) sts, join 2nd ball of yarn and bind off center 28 (26, 28, 26, 28) sts, work to end. Working both sides at same time, dec 1 st at each neck edge every row twice—13 (16, 18, 21, 23) sts each side. Work 1 row even. Place sts on hold.

**Finishing**

Block piece. Join shoulders, using 3-needle bind-off.

**Body edging**

With RS facing, 29" circular needle and CC, beg at lower edge of right front and pick up and k approx 360 (372, 382, 394, 408) sts around entire edge of vest (approx 4 sts per inch, picking up a few extra sts at curved

edges). Place marker, join and p 4 rnds. Bind off. With sewing thread, secure bound-off edge to WS of pick-up row.

**Armhole edging**

With 16" circular needle, work as for body edging, picking up approx 94 (94, 102, 110, 118) sts around each armhole.

**Pocket**

With larger needles and MC, cast on 12 sts.

**Beg Basketweave Chart: Row 1** (RS) P1, work 10-st rep of chart, k1. **2** Cast on 2 sts, p3, work 10-st rep, k1. **3** Cast on 2 sts, p3, work 10-st rep, k3. Cont in pat, casting on 1 st at beg of next 4 rows (working new sts into pat)—20 sts. Work even until 24 rows total have been worked. Change to smaller needle. With CC, k 1 row, [k 1 row, p 1 row] twice. Bind off.

**Pocket edging**

With RS facing, 16" circular needle and CC, beg at top of pocket and pick up and k 58 sts evenly along pocket edge. [K1 row, p 1 row] twice. Bind off. With sewing thread, secure bound-off edge to WS. Sew pocket on right front, using photo as guide, matching pat.

**HAT**

With smaller needle and CC, cast on 84 sts. Place marker and join, being careful not to twist sts. K every rnd for 3½". Change to larger needle and MC. **Next rnd** \*K4, k2tog; rep from\*—70 sts. **Beg Basketweave Chart: Rnd 1** Work 10-st rep of Basketweave Chart to end. Cont in pat until 29 total rnds have been worked.

**Shape crown**

**Rnd 1** K2, k2tog, [k3, k2tog] 13 times, k1—56 sts. **2-6** P4, [k3, p5] 6 times, k3, p1. **7** K1, [k2tog, k2] 13 times, k2tog, k1—42 sts. **8-9** [K2, p4] 7 times. **10** [K2tog, p1, p2tog, p1] 7 times—28 sts. **11-12** [K1, p3] 7 times. **13** [K2tog] 14 times—14 sts. Cut yarn and run tail through rem sts. Pull tightly and secure to WS. Fold up cuff. ☐

## IN OTHER WORDS

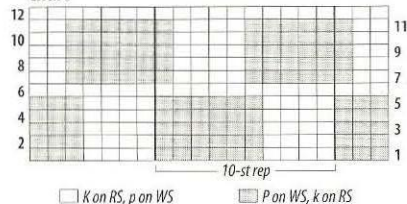
**BASKETWEAVE CHART (FOR VEST) MULTIPLE OF 10 STS**

**Rows 1, 3 and 5** (RS) P3, \*k4, p6; rep from\*, end k4, p3. **2 and 4** K3, p4, \*k6, p4; rep from\*, end k3. **6** Purl. **7, 9 and 11** K2, \*p6, k4; rep from\*, end p6, k2. **8 and 10** P2, \*K6, p4; rep from\*, end k6, p2. **12** Purl. Rep rows 1-12.

**BASKETWEAVE CHART (FOR HAT) 10-ST REP**

**Rnds 1, 2, 3, 4 and 5** \*K4, p6; rep from\*. **6** Knit. **7, 8, 9, 10 and 11** \*P5, k4, p1; rep from\*. **12** Knit. Rep rnds 1-12.

Chart





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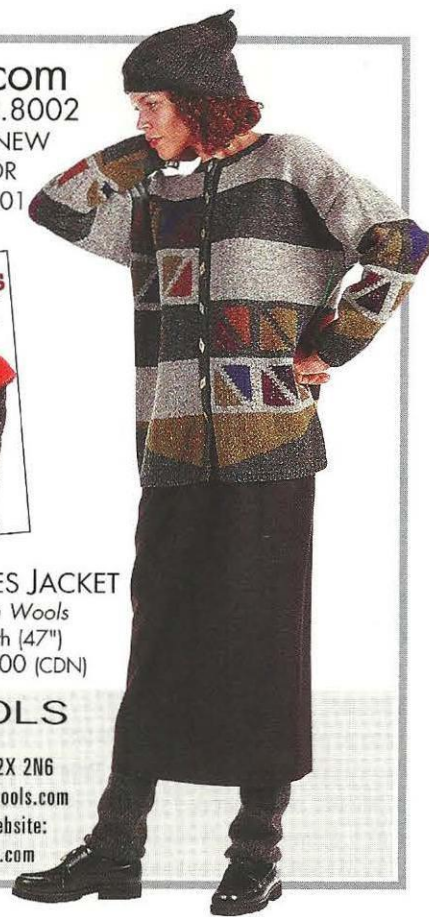
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PRESENTS

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## ERISKAY CARDIGAN

(continued from page 50)

### Right Front

Work to correspond to left front, reversing shaping and pats. Work Chart B in place of Chart A as foll: **Beg Chart B: Row 1** (RS) K1, [work 3 sts Chart B, k1, p1, k1] 10 (11, 12, 13) times. Work St st and charts as foll: **Next row** (RS) K1, [work Chart B as established over 3 sts, k9] 5 (5, 6, 6) times, [work 3 sts Chart B, k3] 0 (1, 0, 3) time. Cont in pats, reversing armhole and shoulder shaping and working V-neck dec row as foll: **Next (dec) row** (RS) K1, ssk, work to end.

### Sleeves

With smaller needles, cast on 48 (48, 60, 60) sts. **Beg Charts A and B: Row 1** (RS) [K1, p1, k1, work 3 sts Chart A] 4 (4, 5, 5) times, pm, [work 3 sts Chart B, k1, p1, k1] 4 (4, 5, 5) times. Cont in pats until piece measures 4" from beg, end with a RS row. **Next row**

(RS) K1, inc 1 in next st, k to last 2 sts, inc 1 in next st, k1—50 (50, 62, 62) sts. P 1 row. **Beg Chart C: Row 1** (RS) K1, then beg chart as indicated, work to last st, ending as indicated, k1. Cont in pat through chart row 30, AT SAME TIME, inc 1 st each side every other row once, then every 4th row 6 times—64 (64, 76, 76) sts. **Beg Charts A and B: Row 1** (RS) K1, inc 1, k3 (3, 9, 9), [work 3 sts Chart A, k9] twice, 3 sts Chart A, pm, [3 sts Chart B, k9] twice, 3 sts Chart B, k3 (3, 9, 9), inc 1, k1—66 (66, 78, 78) sts. Cont in chart pats, AT SAME TIME, cont to inc 1 st each side every 4th row 8 (17, 8, 17) times, then every 6th row 6 (0, 6, 0) times—94 (100, 106, 112) sts. Work 5 rows even. Piece measures approx 15 1/4" from beg.

### Shape cap

Cont pat, bind off 6 sts at beg of next 2 rows. Dec 1 st each side every row 13 (17, 19, 21) times, then every other

row 16 (15, 16, 17) times. Work 1 row even. Bind off 3 sts at beg of next 4 rows. Bind off rem 12 sts.

### Finishing

Block pieces. Sew shoulders.

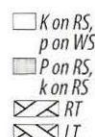
### Front and neckband

Place 8 (8, 9, 10) markers along right front for buttonholes, with the first 1/4" from lower edge, the last at first neck dec, and 6 (6, 7, 8) others spaced evenly between. With smaller needles, cast on 5 sts. Work Chart D until band, slightly stretched, fits along right front, back neck, and left front, sewing band on as you go, AT SAME TIME, work buttonholes to correspond to right front markers as foll: **Next row** (RS) Work 3 sts, join 2nd strand of yarn and work last 2 sts. Working both sides at same time with separate yarn, work 1 row even. **Next row** (RS) Work across all sts with first yarn. Set in sleeves. Sew side and sleeve seams. Sew on buttons. □

## IN OTHER WORDS

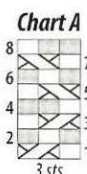
RT Skip first st on LH needle and k 2nd st, then k first st, sl both sts off needle.

LT With RH needle behind work, k 2nd st on LH needle through back lp, then k first st through front lp, sl both sts off needle.



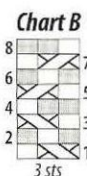
### CHART A OVER 3 STS

**Row 1** (RS) K1, RT. 2 K1, p1, k1. 3 RT, k1. 4 K2, p1. 5 LT, k1. 6 K1, p1, k1. 7 K1, LT. 8 P1, k2. Rep rows 1-8.



### CHART B OVER 3 STS

**Row 1** (RS) LT, k1. 2 K1, p1, k1. 3 K1, LT. 4 P1, k2. 5 K1, RT. 6 K1, p1, k1. 7 RT, k1. 8 K2, p1. Rep rows 1-8.



### CHART C OVER A MULTIPLE OF 24 STS

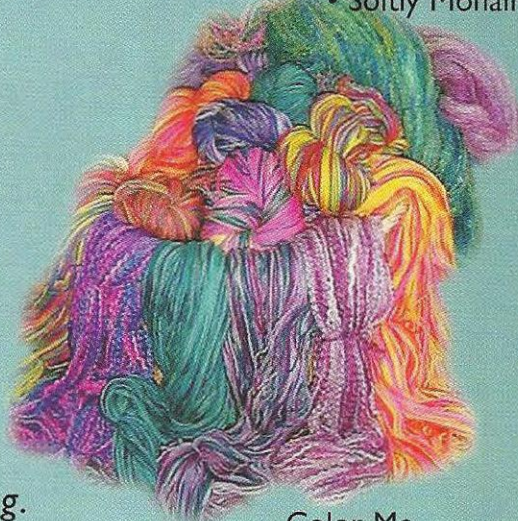
**Row 1** (RS) \*P11, LT, p11; rep from\*. 2 Purl. 3 \*K10, RT, LT, k10; rep from\*. 4 \*K10, p1, k1, p2, k10; rep from\*. 5 \*K9, RT,

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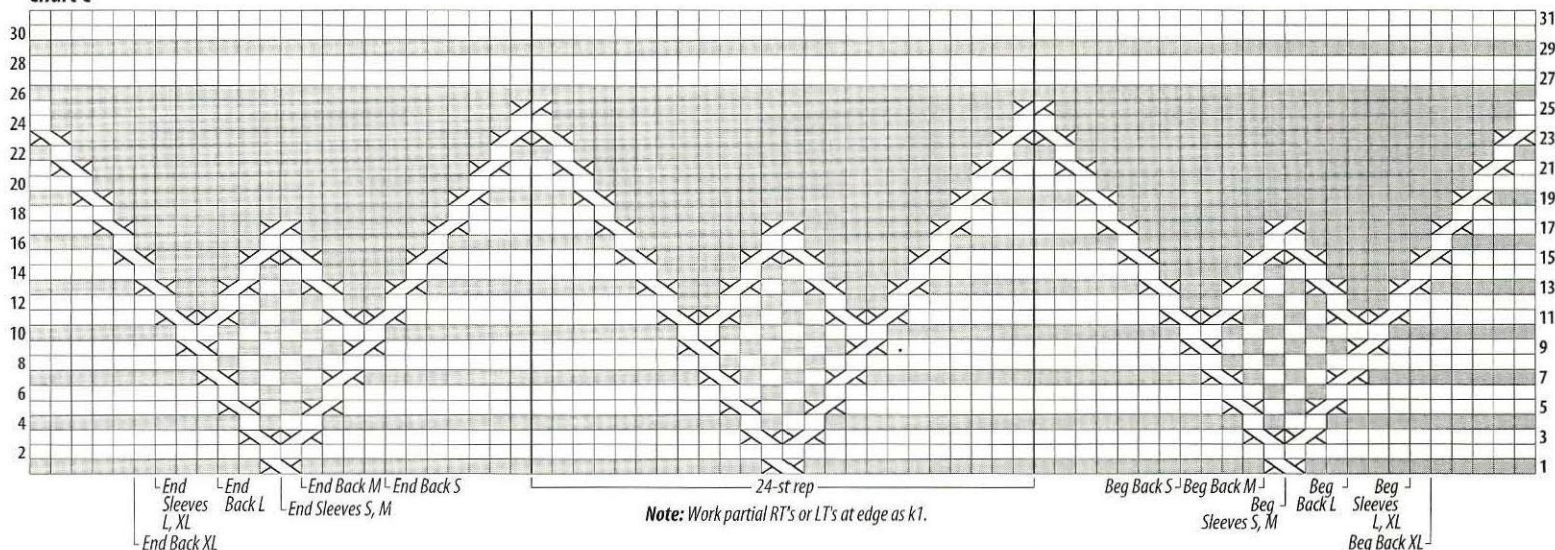
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Chart C



p1, k1, LT, k9; rep from\*. 6 \*P11, k1, p1, k1, p10; rep from\*. 7 \*P8, RT, [k1, p1] twice, LT, p8; rep from\*. 8 \*P9, [k1, p1] 3 times, p9; rep from\*. 9 \*K7, RT, [p1, k1] 3 times, LT, k7; rep from\*. 10 \*K7, p2, [k1, p1] 3 times, p2, k7; rep from\*. 11 \*K6, RT, LT, [k1, p1] twice, RT, LT, k6; rep from\*. 12 \*P7, k2, p2, [k1, p1] twice, k2, p7; rep from\*. 13 \*P5, RT, p2, LT, p1, k1, RT, p2, LT, p5;

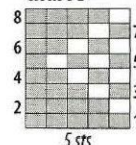
rep from\*. 14 \*P6, k4, p1, k1, p2, k4, p6; rep from\*. 15 \*K4, [RT, p4, LT] twice, k4; rep from\*. 16 \*K4, p1, k6, p2, k6, p1, k4; rep from\*. 17 \*K3, RT, p6, RT, p6, LT, k3; rep from\*. 18 \*P4, k16, p4; rep from\*. 19 \*P2, RT, p16, LT, p2; rep from\*. 20 \*P3, k18, p3; rep from\*. 21 \*K1, RT, p18, LT, k1; rep from\*. 22 \*K1, p1, k20, p1, k1; rep from\*. 23 \*RT, p20, LT; rep from\*. 24 \*P1, k22, p1; rep

from\*. 25 K1, \*p22, RT; rep from\*, end last rep k1. 26 and 27 Knit. 28, 29 and 30 Purl. 31 Knit.

CHART D OVER 5 STS

Row 1 (RS) Purl. 2 K4, p1. 3 P1, k1, p3. 4 K2, p1, k1, p1. 5 [P1, k1] twice, p1. 6 Rep row 4. 7 Rep row 3. 8 Rep row 2. Rep rows 1-8.

Chart D



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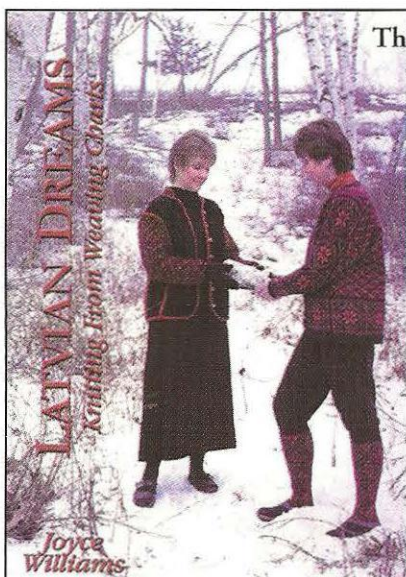
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## FADED DUO CABLES

(continued from page 54)

each side. Work 3 rows even. Shape shoulders as for back.

### Sleeves

With larger needles, cast on 45 sts. K 3 rows. Work rows 1-8 of scallop pat as for back.

**Row 9** Inc 1, k1, rep from \* of row 7 to last 5 sts, p3, k1, inc 1—57 sts. **10** K1, p2, rep from \* of row 10 to last 6 sts, RT, k1, p2, k1—61 sts. **11** P1, k2, rep from \* of row 11 to last 6 sts, p3, k2, p1. **Beg Charts A and C: Row 1** (RS) K2, [work 5 sts Chart A, 8 sts Chart C] 4 times, work 5 sts Chart A, k2. Work charts as established until 8 rows of Chart C have been worked 10 times, AT SAME TIME, inc 1 st each side, (working incs into pat) on row 3, then every other row 8 (8, 14, 22, 22) times, every 4th row 16 (16, 13, 9, 9) times—111 (111, 117, 125, 125) sts. Work 2 rows even. **Beg transition pat: Row 1** (RS) K4 (4, 7, 6, 6), [2/2 LC, k1] 0 (0, 0, 1, 1) time, [2/2 RC, k4, 2/2 LC, k1] 8 times, [2/2 RC] 0 (0, 0, 1, 1) time, k3 (3, 6, 6, 6). **2, 4, 6, 8, 10** Purl. **3** Inc 1, k1 (1, 4, 7, 7), [2/2 RC] 1 (1, 1, 0, 0) time, [2/3 LC dec] 0 (0, 0, 1, 1) time, [k2tog, k4, k2tog, 2/3 LC dec] 7 (7, 7, 8, 8) times, [k2tog, k4, k2tog, 2/2 LC] 1 (1, 1, 0, 0) time, k1 (1, 4, 7, 7), Inc 1—90 (90, 96, 102, 102) sts. **5** K5 (5, 8, 7, 7), [2/2 RC] 0 (0, 0, 1, 1) time, [2/2 LC, k2, 2/2 RC] 8 times, [2/2 LC] 0 (0, 0, 1, 1) time, k5 (5, 8, 7, 7). **7** Inc 1, k to last st, Inc 1—92 (92, 98, 104, 104) sts. **9** K6 (6, 9, 8, 8), [2/2 LC] 0 (0, 0, 1, 1) time, [2/2 RC, k2, 2/2 LC] 8 times, 2/2 RC] 0 (0, 0, 1, 1) time, k6 (6, 9, 8, 8). **11** Inc 1, k3 (3, 6, 9, 9), [2/2 RC] 1 (1, 1, 0, 0) time, [2/2 LC] 0 (0, 0, 1, 1) time, k6, [2/2 LC, k6] 7 times, 2/2 LC, k3 (3, 6, 9, 9), Inc 1—94 (94, 100, 106, 106) sts. Change to smaller needles. **12** P7 (7, 10, 3, 3), p2tog, [p8, p2tog] 8 (8, 8, 10, 10) times, p5 (5, 8, 1, 1)—85 (85, 91, 95, 95) sts. Work 6 rows in St st. Piece measures approx 18½" from beg. ind off.

### Finishing

#### Neckband

With larger needles, cast on 91 sts. K 5 rows.

**Beg scallop pat: Row 1** (WS) P1, \*inc 1, p2, S2PP2, p3, inc 1; rep from\*. **2** \*K1, inc 1, k2, S2KP2, k2, inc 1; rep from\* to last st, k1. **3** P2, \*inc 1, p1, S2PP2, p1, inc 1, p3; rep from\*, end last rep p2. Work 4 rows St st. Bind off loosely.

Block pieces. Sew one shoulder. Sew neckband around neck edge. Sew rem

shoulder and neckband seam. Place markers 9 (9, 9½, 10, 10)\* down from shoulder on front and back. Sew sleeves between markers. Sew side and sleeve seams.

### HAT

With larger needles, cast on 121 sts. K 5 rows. **Beg scallop pat: Rows 1-3** Work as for neckband. **4** K2, \*p1, k5, p1, k3; rep from\*, end last rep k2. **5** P2, \*k1, p5, k1, p3; rep from\*, end last rep p2. **6** K2, \*p1, 1/1 RC inc, k1, 1/1 LC inc, p1, k3; rep from\*, end last rep k2—145 sts. **7** P2, \*k1, p7, k1, p3; rep from\*, end last rep p2. **8** K2, \*p1, k7, p1, k1, RT; rep from\* to last 11 sts, p1, k7, p1, k2. **9** Rep row 7. **10** K2, \*p1, 2/1 LC inc, 2/2 RC, p1, RT, k1; rep from\* to last 11 sts, p1, 2/1 LC inc, 2/2 RC, p1, k2—157 sts. **11** P2, \*k1, p8, k1, p3; rep from\*, end last rep p2. **Beg Charts A, B, and C: Row 1** (RS) K2, p1, [work 8 sts Chart B, 5 sts Chart A, 8 sts Chart C, 5 sts Chart A] 5 times, work 8 sts Chart B, 5 sts Chart A, 8 sts Chart C, p1, k2. Cont pats as established until 8 rows of Chart B have been worked twice, then rows 1-4 once more. **Beg transition pat: Row 1** (RS) K1, \*2/2 RC, k4, 2/2 LC, k1; rep from\*. **2** Purl. **3** K3, \*k2tog, k4, k2tog, 2/3 RC dec, k2tog, k4, k2tog, 2/3 LC dec; rep from\*, end last rep k3, instead of 2/3 LC dec—122 sts. **4** Purl. Change to smaller needles. **5** K4, [k2tog, k8] 11 times, k2tog, k6—110 sts. **6** P6, [p2tog, p7] 11 times, p2tog, p3—98 sts. **7** K2, [k2tog, k6] 12 times—86 sts. **8** P6, [p2tog, p5] 11 times, p2tog, p1—74 sts. **9** [K2tog, k4] 12 times, k2tog—61 sts. **10** [P2tog, p3] 12 times, p1—49 sts. **11** K3, [k2tog, k2] 11 times, k2tog—37 sts. **12** [P2tog, p1] 12 times, p1—25 sts. **13** K1, [k2tog] 12 times—13 sts. **14** P1, [p2tog] 6 times—7 sts. **15** [K2tog] 3 times, k1—4 sts. **16** [P2tog] twice—2 sts. **17** K2tog. Fasten off.

### Finishing

#### Block hat.

I-cord - MAKE 3

With dpns work 4-st I-cord for 20-28". Sew back hat seam. Fold I-cords for varying lengths and sew fold to hat seam, with the first just below top and the other 2 below, 1-1½" apart. Cross tops of I-cords and tack down just below where next cord attached to hat. For last cord, cross and tack to hat 1½" below. ◻



## IN OTHER WORDS

RT K2tog and leave sts on needle, then k first st again; drop both sts from needle.

1/1 RC INC Sl 1 to cn, hold to back, k1; inc 1 in st on cn.

1/1 LC INC Sl 1 to cn, hold to front, inc 1 in next st; k1 from cn.

2/1 LC INC Sl 2 to cn, hold to front, inc 1 in next st; k2 from cn.

2/2 RC Sl 2 to cn, hold to back, k2; k2 from cn.

2/2 LC Sl 2 to cn, hold to front, k2; k2 from cn.

2/3 RC DEC Sl 3 to cn, hold to back, k2; [k2tog, k1] from cn.

2/3 LC DEC Sl 2 to cn, hold to front, k2tog, k1; k2 from cn.

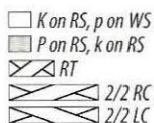


Chart A

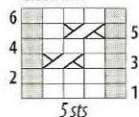


Chart B

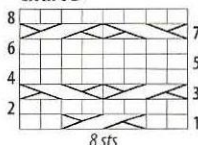
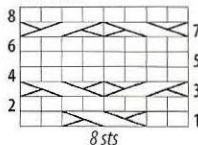


Chart C



### CHART A OVER 5 STS

Row 1 (RS) P1, k3, p1. 2, 4, and 6 K1, p3, k1. 3 P1, k1, RT, p1. 5 P1, RT, k1, p1. Rep rows 1-6 for Chart A.

### CHART B OVER 8 STS

Row 1 (RS) K2, 2/2 RC, k2. 2, 4, 6, and 8 Purl. 3 2/2 RC, 2/2 LC. 5 Knit. 7 2/2 LC, 2/2 RC. Rep rows 1-8 for Chart B.

### CHART C OVER 8 STS

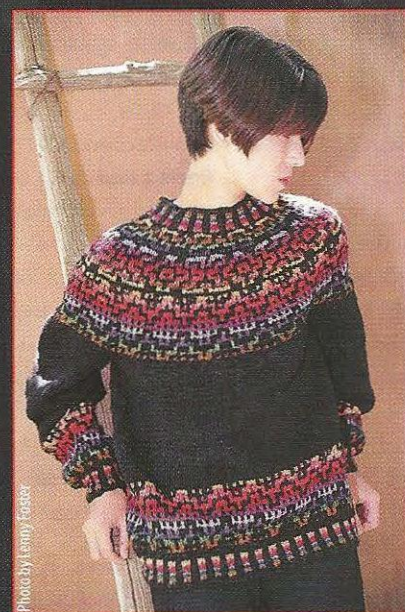
Work as for Chart B, except work 2/2 LC instead of 2/2 RC on row 1.



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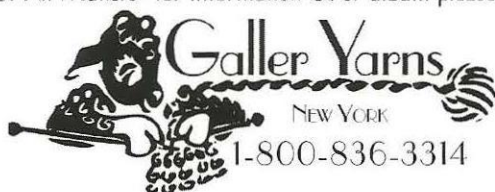
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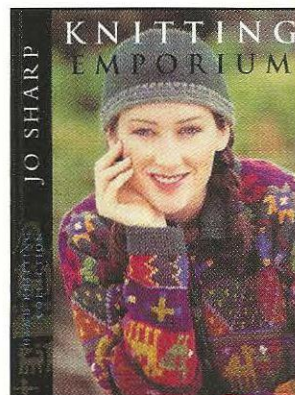
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## BEAUTIFUL BASKET STITCHERY

(continued from page 40)

sts at beg of next 4 rows. Bind off rem 72 (84, 90, 98, 106, 110) sts.

### Finishing

Block pieces. Join shoulders using 3-needle bind-off.

### Buttonband

With RS facing and smaller needle, pick up and k110 (116, 128, 137, 143, 149) sts along left front edge. **Row 1** (WS) Knit. **2 and 3** Purl. **4 and 5** Knit. **6-9** Rep rows 2-5. **10** Purl. Bind off knitwise.

### Buttonhole Band

Mark positions for 7 (7, 8, 8, 9, 9) buttonholes along right front edge, with the first ½" from neck edge, the last ¾" from lower edge and 5 (5, 6, 6, 7, 7) others spaced evenly between. Work as for buttonband, working buttonholes at markers on row 5 as foll: bind off 3 sts for each buttonhole; on foll row, cast on 3 sts over bound-off sts.

### Collar

With RS facing and smaller needle, beg at right front neck edge (excluding button-

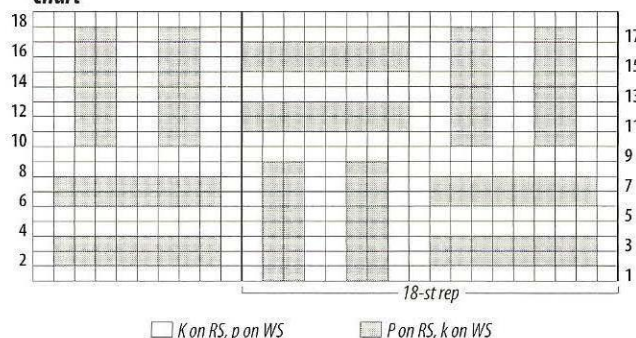
hole band), pick up and k15 (17, 19, 19, 21, 23) sts to shoulder, k34 (38, 42, 46, 46, 50) sts from back neck holder, pick up and k15 (17, 19, 19, 21, 23) sts along left neck edge to buttonband—64 (72, 80, 84, 88, 96) sts. **Rows 1 and 2** Purl. **3 and 4** Knit. **5-32** Rep rows 1-4 seven times. **33 and 34** Rep rows 1 and 2. Cut yarn. With WS facing and end of needle from right front edge, pick up and p5 sts along top of buttonband, then pick up and k19 sts along side edge of collar, k across collar sts, pick up and k19 sts along side edge of collar, pick up and p5 sts along top of buttonhole band—112 (120, 128, 132, 136, 144) sts. Bind off knitwise. Set in sleeves. Sew sleeve seams. Sew on buttons. □

## IN OTHER WORDS

CHART PAT MULTIPLE OF 18 STS, PLUS 10

**Row 1** (RS) \*K11, p2, k2, p2, k1; rep from \* to last 10 sts, k10. **2 and 6** P1, k8, p1, \*p1, [k2, p2] twice, k8, p1; rep from \*. **3, 5, and 7** K the knit sts and p the purl sts. **4 and 8** P10, \*p1, k2, p2, k2, p11; rep from \*. **9** Knit. **10 and 14** P2, [k2, p2] twice, \*p10, [k2, p2] twice; rep from \*. **11 and 15** \*[K2, p2] twice, k2, p8; rep from \* to last 10 sts, [k2, p2] twice, k2. **12 and 16** K the knit sts and p the purl sts. **13 and 17** \*[K2, p2] twice, k10; rep from \* to last 10 sts, [k2, p2] twice, k2. **18** Purl. Rep rows 1-18 for Chart pat.

Chart



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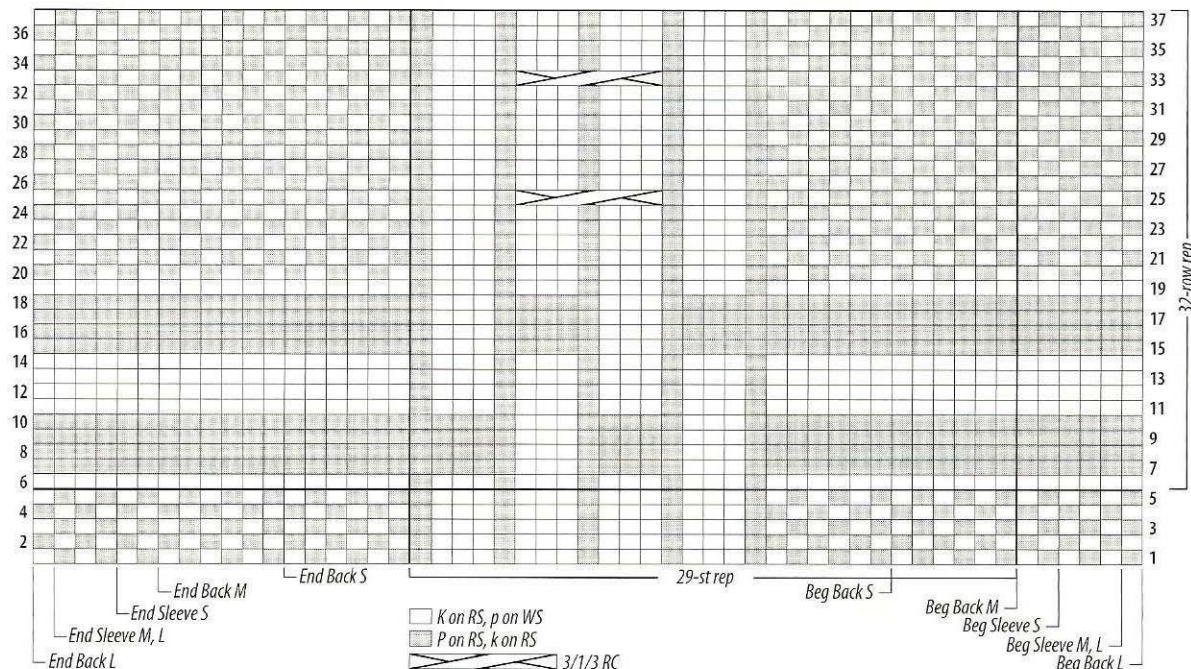
## WONDROUS WOVEN CABLING

### IN OTHER WORDS *(continued from page 48)*

3/1/3 RC Sl 4 to cn, hold to back; k3; sl last st from cn to LH needle and purl it; k3 from cn.

#### CHART PAT 29-ST REP

**Rows 1, 3, 5 (RS)** \*[P1, k1] 6 times, [p1, k3] 4 times, p1; rep from\*. **2, 4** \*[K1, p3] 4 times, k1, [k1, p1] 6 times; rep from\*. **6** \*[K1, p3] 4 times, k1, p12; rep from\*. **7, 9** \*P13, [k3, p5] twice; rep from\*. **8, 10** \*[k5, p3] twice, k13; rep from\*. **11, 13** \*K12, [p1, k3] 4 times, p1; rep from\*. **12, 14** Rep row 6. **15, 17** \*P17, k3, p5, k3, p1; rep from\*. **16, 18** \*K1, p3, k5, p3, k17; rep from\*. **19** Rep row 11. **20 and all foll WS rows** \*[K1, p3] 4 times, k1, [k1, p1] 6 times; rep from\*. **21, 23** \*[P1, k1] 6 times, [p1, k3] 4 times, p1; rep from\*. **25, 33** \*[P1, k1] 6 times, p1, k3, p1, 3/1/3 RC, p1, k3, p1; rep from\*. **27, 29, 31, 35, 37** Rep row 21. Rep rows 6-37 for Chart pat.



## ENCHANTING CABLES

*(continued from page 58)*

Work even until sleeve measures 17 (17, 16½, 16½, 17)" from beg, end with a WS row.

#### Shape cap

Work as for back armhole shaping—92 (94, 100, 102, 110) sts. Bind off all sts.

#### Finishing

Block pieces. Sew shoulders.

#### Turtleneck

With RS facing and larger circular needle, beg at left shoulder and pick up and k108 sts evenly around neck. Join and work 2½" in k2, p2 rib. Change to smaller circular needle and cont in rib until turtleneck measures 5" from beg. Bind off in rib. Set in sleeves. Sew side and sleeve seams. □

### IN OTHER WORDS

1/1 RPC (RS or WS) Sl 1 to cn, hold to back, k1; p1 from cn.

1/1 LPC (RS or WS) Sl 1 to cn, hold to front, p1; k1 from cn.

4/4 LC Sl 4 to cn, hold to front, k4; k4 from cn.

#### CHART A MULTIPLE OF 16 STS PLUS 2

**Row 1 (RS)** P2, \*1/1 RPC, p6, k8; rep from\*. **2** \*P8, k6, 1/1 LPC; rep from\*, end k2. **3** P2, \*p1, 1/1 LPC, p5, k8; rep from\*. **4** \*P8, k4, 1/1 LPC, k2; rep from\*, end k2. **5** P2, \*p3, 1/1 LPC, p3, k8; rep from\*. **6** \*P8, k2, 1/1 LPC, k4; rep from\*, end k2. **7** P2, \*p5, 1/1 LPC, p1, 4/4 LC; rep from\*. **8** \*P8, 1/1 LPC, k6; rep from\*, end k2. **9** P2, \*p6, 1/1 RPC, k8; rep from\*. **10** \*P8, k1, 1/1 RPC, k5; rep from\*, end k2. **11** P2, \*p4, 1/1 RPC, p2, 4/4 LC; rep from\*. **12** \*P8, k3, 1/1 RPC, k3; rep from\*, end k2. **13** P2, \*p2, 1/1 RPC, p4, k8; rep from\*. **14** \*P8, k5, 1/1 RPC, k1; rep from\*, end k2. Rep rows 1-14 for Chart A.

#### CHART B OVER 10 STS

**Row 1 (RS)** P6, 1/1 LPC, p2. **2** K2, 1/1 RPC, k6. **3** P5, 1/1 RPC, p3. **4** K4, 1/1 RPC, k4. **5** P3, 1/1 RPC, p5. **6** K6, 1/1 RPC, k2. **7** P1, 1/1 RPC, p7. **8** K8, 1/1 RPC. **9** 1/1 LPC, p8. **10** K7, 1/1 LPC, k1. **11** P2, 1/1 LPC, p6. **12** K5, 1/1 LPC, k3. **13** P4, 1/1 LPC, p4. **14** K3, 1/1 LPC, k5. Rep rows 1-14 for Chart B.

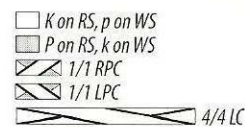


Chart A

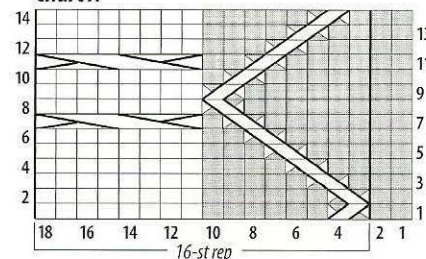
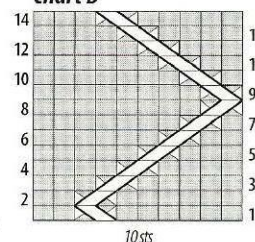


Chart B





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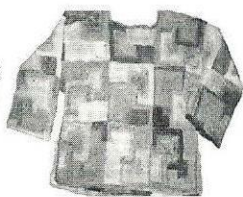
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### IN OTHER WORDS

1/1 RT K2tog, leaving sts on needle, then k first st again, sl both sts off needle.

1/1 LT With RH needle behind work, k 2nd st on LH needle in back loop, k into front of first st, sl both sts off needle.

2/1 RC Sl 1 to cn, hold to back, k2; k1 from cn.

2/1 RPC Sl 1 to cn, hold to back, k2; p1 from cn.

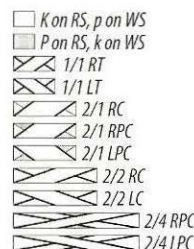
2/1 LPC Sl 2 to cn, hold to front, p1; k2 from cn.

2/2 RC Sl 2 to cn, hold to back, k2; k2 from cn.

2/2 LC Sl 2 to cn, hold to front, k2; k2 from cn.

2/4 RPC Sl 4 to cn, hold to back, k2; sl 2 from cn to LH needle and p2; k2 from cn.

2/4 LPC Sl 4 to cn, hold to front, k2; sl 2 from cn to LH needle and p2; k2 from cn.



### Sleeve Pat Arrangement

5 (7, 7, 9, 9) sts Moss st	14 sts Chart C Beg row 1	18 sts Chart B Beg row 1	14 sts Chart A Beg row 1	5 (7, 7, 9, 9) sts Moss st
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center

### Body Pat Arrangement

9 (15, 21, 25, 31) sts Moss st	14 sts Chart C Beg row 1	18 sts Chart B Beg row 1	14 sts Chart C Beg row 1	18 sts Chart B Beg row 1	14 sts Chart A Beg row 1	18 sts Chart B Beg row 1	14 sts Chart A Beg row 1	9 (15, 21, 25, 31) sts Moss st
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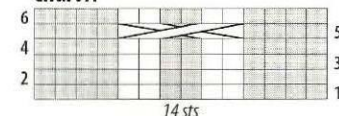
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### CHART A

OVER 14 STS

Rows 1 and 3 (RS) P4, k2, p2, k2, p4. 2, 4, 6 K4, p2, k2, p2, k4. 5 P4, 2/4 RPC, p4. Rep rows 1-6 for Chart A.

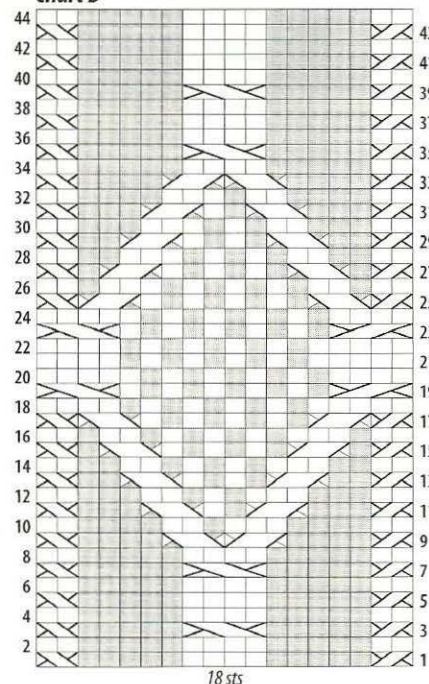
### Chart A



### CHART B OVER 18 STS

Rows 1 and 5 (RS) 1/1 RT, p5, k4, p5, 1/1 LT. 2 and all WS rows K the knit sts and p the purl sts. 3, 7 1/1 RT, p5, 2/2 LC, p5, 1/1 LT. 9 1/1 RT, p4, 2/1 RC, 2/1 LPC, p4, 1/1 LT. 11 1/1 RT, p3, 2/1 RC, p1, k1, 2/1 LPC, p3, 1/1 LT. 13 1/1 RT, p2, 2/1 RC, [p1, k1] twice, 2/1 LPC, p2, 1/1 LT. 15 1/1 RT, p1, 2/1 RC, [p1, k1] 3 times, 2/1 LPC, p1, 1/1 LT. 17 1/1 RT, 2/1 RC, [p1, k1] 4 times, 2/1 LPC, 1/1 LT. 19, 23 2/2 RC, [p1, k1] 5 times, 2/2 LC. 21 K4, [k1, p1] 5 times, k4. 25 1/1 RT, 2/1 LPC, [p1, k1] 4 times, 2/1 RPC, 1/1 LT. 27 1/1 RT, p1, 2/1 LPC, [p1, k1] 3 times, 2/1 RPC, p1, 1/1 LT. 29 1/1 RT, p2, 2/1 LPC, [p1, k1] twice, 2/1 RPC, p2, 1/1 LT. 31 1/1 RT, p3, 2/1 LPC, p1, k1, 2/1 RPC, p3, 1/1 LT. 33 1/1 RT, p4, 2/1 LPC, 2/1 RPC, p4, 1/1 LT. 35, 39 Rep row 3. 37, 41, 43 Rep row 1. 44 Rep row 2. Rep rows 1-44 for Chart B.

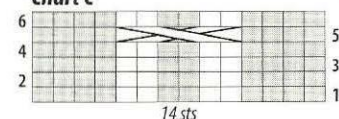
### Chart B



### CHART C OVER 14 STS

Rows 1 and 3 (RS) P4, k2, p2, k2, p4. 2, 4, 6 K4, p2, k2, p2, k4. 5 P4, 2/4 LPC, p4. Rep rows 1-6 for Chart C.

### Chart C





(continued from page 56)

1 row) 3 times, inc 9 (11, 9, 11, 11) sts evenly across last row—56 (60, 60, 64, 64) sts. Change to size 8 (5mm) needles.

**Foundation row** (WS) P1, [k1, p1] 2 (3, 3, 4, 4) times, pm, k4, p2, k2, p2, k4, pm, p2, k5, p4, k5, p2, pm, k4, p2, k2, p2, k4, p1, [k1, p1] 2 (3, 3, 4, 4) times. **Beg Moss st and chart**

**pats: Row 1** (RS) Work 5 (7, 7, 9, 9) sts Moss st, 14 sts Chart A, 18 sts Chart B, 14 sts Chart C, 5 (7, 7, 9, 9) sts Moss st. Cont in pats as established, AT SAME TIME, inc 1 st each side (working incs into Moss st) every other row once, then every 4th row 21 (18, 16, 15, 15) times, every 6th row 4 (6, 8, 9, 9) times—108 (110, 110, 114, 114) sts. Piece measures approx 18½ (18½, 18½, 19, 19)" above turning ridge. Work 2 (2, 2, 2½, 3)" even. Bind off.

#### Finishing

Block pieces. Join shoulders, using 3-needle bind-off.

#### Neckband

With RS facing and larger circular needle, beg at left shoulder and pick up and k13 (13, 13, 17, 17) sts along left front neck, 32 (34, 34, 36, 36) sts along center front neck, 13 (13, 13, 17, 17) sts along right front neck, 5 sts along right back neck, 38 (40, 40, 42, 42) sts along center back neck, 5 sts along left back neck—106 (110, 110, 122, 122) sts. Pm, join and work in rnds as foll: **Rnd 1** K13 (15, 15, 13, 13), [k2tog, k2] 8 (8, 8, 11, 11) times, k15 (16, 16, 15, 15), [k2tog, k4] 7 (7, 7, 8, 8) times, k2tog, k2 (3, 3, 0, 0)—90 (94, 94, 102, 102) sts. K 5 rnds. Change to smaller circular needle. Work 2 rnds k1, p1 rib. P 1 rnd (turning ridge). Work 2 rnds k1, p1 rib. Change to larger circular needle. K 6 rnds. Fold neckband to WS at turning ridge and sew open sts along pick-up rnd. Set in sleeves. Sew side and sleeve seams. □



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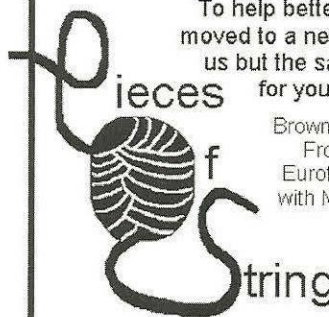
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Well, January 1st has come and gone, with all the attendant millennial partying and millennial hysteria, and as we all know, the computers didn't crash, the water supply didn't fall short, and the space aliens didn't come. We're all fully accustomed to writing those year 2000 dates which seemed so peculiar for the first couple of weeks. And here we sit amidst the new economy, the technoboom, turn-of-the-century angst, and virtual reality, and what are we doing? Well, quite a few of us are knitting, it would seem.

"In a world where everything is becoming less and less tangible—virtual reality, the Web—with knitting you can make something that you need that you can actually use," says Miriam Maltagliati, 28, a New Yorker who owns her own packaging business. I know what she means. I know that in my own life there are certain touchstones, certain moments when tactile reality meets intellectual engagement meets emotional pull. After a morning spent in medical administrative meetings, for example, I start to examine my first patient with almost visceral relief: this is real, this is here, this is now, this baby's body under my hands. I touch, I hold, I think, I feel.

That's what knitting does for me. After meetings and conference calls, after time on the Internet and time in the strange never-never land of hotel conference centers, knitting quite distinctly reconnects me. The loop of the wool round my finger and that absolutely distinct combination of motion so familiar you almost can't explain it, with a pattern that requires a little thought and figuring. That irreplaceable feeling of watching something quite literally grow in your hands. And I've never needed it more.

So could it be, could it actually be, that in this age of burgeoning technology, booming economy, and easily available mass-produced garments and artifacts of all kinds, this ancient craft can actually hope to be more than a marginal hobby? In fact, there have been lots of signals over the past year that knitting is enjoying a fairly major boom. You've probably seen some of the news stories—celebrity knitters, actresses on movie sets, 7,000 people at the "Knit Out" in New York. There was the New York Times last December ("Knitting's new following includes the stressed out and the fashion conscious") and their long and detailed obituary of Elizabeth Zimmermann. But leaving aside the press coverage, and even the question of which hot actress is knitting what cool sweater, are there truly new and different ways that knitting fits into people's lives as the century turns?

I think about stress. There's always stress—and there was always stress. And there are always pundits to proclaim that there's more stress than there used to be. But there's no question that for many of us, our jobs have expanded out beyond their time slots. I used to stay up late at night and write, and yes it was pressured, but it was also the relief of pressure. Now as I stay up late, I also check

my email, and if there's leftover work-related stuff to do, it pops up on my screen and whispers electronic urgency. I've carried a beeper for years, but then, I'm a doctor; nowadays my non-medical colleagues and my patients carry them as well, and we page one another to our cell phones. I am at once reachable and unreachable, accessible by email at any hour, by fax and cell phone and beeper, playing ever more complex games of tag and messaging.

Knitting is here, knitting is now. When I am knitting, I am knitting—no message left, no tracking who owes whom an attempted communication. The yarn travels through my hands, the needles move, and I am creating a something that was not there before. Not a virtual something that can always be altered with a single click, but a real and tangible something, which can only be altered with a heartbreaking rip and then a multitude of clicks. I think about all the jobs nowadays in which there is no something you are making, and even no someone you are really seeing and talking to, and I understand how knitting fits and stretches to fill a need.

John Buscaglia, a New York psychotherapist, keeps his knitting in a special drawer in his office, and finds he can knit in between patients, whenever he has a break. "My work is very stressful," he says. "I find my better days of work are when I have a project here with me." I know what he means; I have carried my knitting through many a hospital day and night. And in addition, he says, the knitting gives him something he needs in his life: "When I don't have a creative outlet, I start feeling blocked and anxious," he says. "It's a good feeling at the end of hard work to have something in your hands." Something beautiful, something unique, something you want to keep handling.

"I buy extremely expensive yarn—when you knit with gorgeous yarn, everything looks fabulous," says Katie Behrens, a financial consultant. I know what she means. I bought my first extremely expensive yarn last year—variegated, hand-dyed stuff. I look down at the patterns it forms and I smile, wherever I am. How come it took me decades of faithful knitting to realize this: I have such limited time; I want the most beautiful colors and textures to work with. The point of knitting for me, knitting now, is not to produce an ordinary sweater for a little less money than it would cost me to buy one—first of all, ordinary sweaters don't cost all that much, and

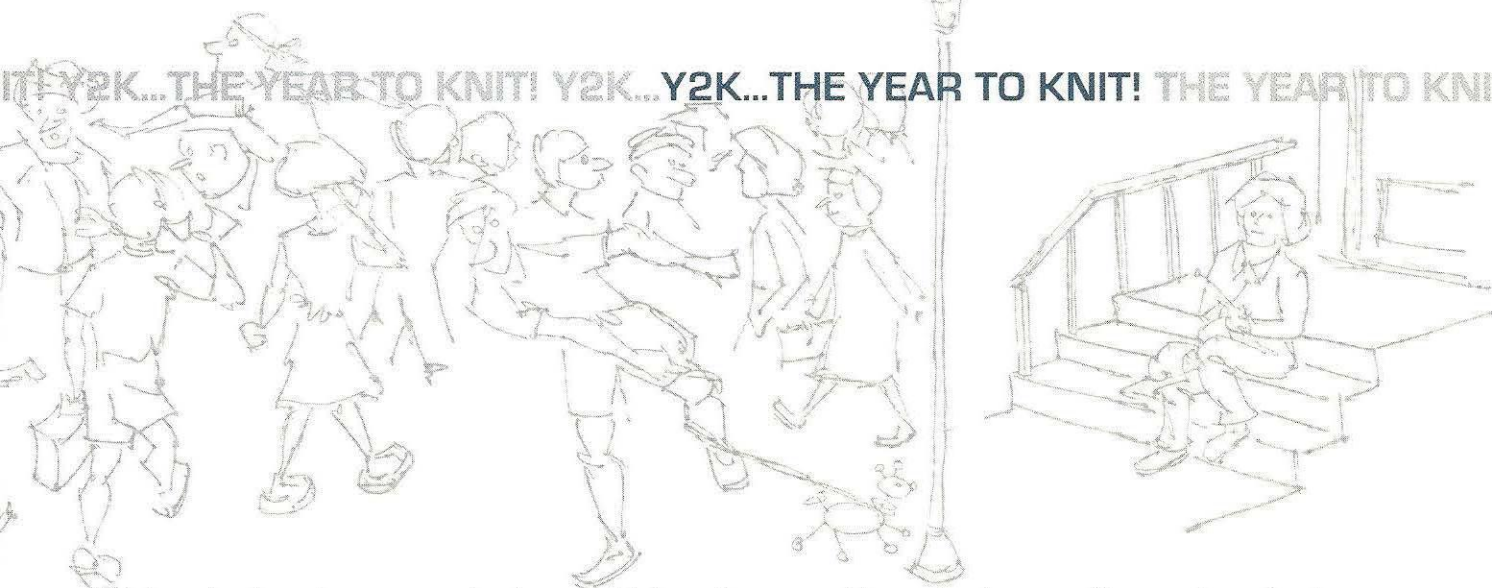


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John Buscaglia at New York's Gotta Knit.



IT! Y2K...THE YEAR TO KNIT! Y2K...Y2K...THE YEAR TO KNIT! THE YEAR TO KNIT! THE



second of all, my time is worth more to me than I can possibly factor. I'm not doing this to save money on basic clothing—that's part of why my grandmother knitted during the second World War, and more power to her—but I'm doing what I do to enhance precious moments of leisure and pleasure time. It's become a real luxury in an overscheduled life—how rare to win points for industry and energy while indulging myself. I look for anything that adds to the sensual pleasure, any yarn that delights my hands and my eyes. And as this new generation of knitters fits this craft into their own overscheduled lives, they look more and more for the delights of extravagant yarn, and they search for unusual patterns—or, in some cases, invent their own, moving from basic knit and purl to designing and creating with a speed which amazes their teachers and the whole knitting world.

Miriam Maltagliati has always wanted to knit, and then a year and a half ago, while working a film editing job that required lots of late hours and "lots of down-time," she took a private knitting lesson and jumped right from the "obligatory scarf" to designing her own complex garments, from hooded sweaters to dresses. "You have to commit," she says. "I've made a major commitment." John Buscaglia also took lessons, in his case to revive a skill he was taught as a child, made one project from a pattern, and then began "designing as I go." He tends to get bored with things once he's mastered them, and inventing the garments himself increased the challenge and also the artistic reward. "People really respond well to the things I have made," he acknowledges. "It's assisted my self-esteem." On the other hand, Tammy Smith, 22, a scientist at a Cambridge, Massachusetts biotech company called, appropriately enough, Millennium Pharmaceuticals, finds following instructions very attractive: "There's sort of a science to knitting. There are rules. If you do everything right, you get a good product." Since a co-worker taught her to knit, she has helped organize a lunchtime knitting circle at the biotech company, and they have been knitting together for charity. A set of handbags was just donated to the Women's Lunch Place, a Boston charity serving homeless women, and the circle is hard at work on winter mittens and scarves.

Knitting in the biotechnology firm. Knitting in the psychotherapist's office. These are part of the picture of knitting in this new millennium, taking your work with you into all the scenes and settings of life in the year 2000. Miriam Maltagliati knits in coffee shops in New York: "People come up and talk to you and say, 'Oh, I want to do that.'" John Buscaglia knits on airplanes: "As a man knitter you get a lot of different responses. Women start talking to you. Men give you dirty looks."

Knitting can connect you to the people around you, or it can give you a much-needed break from the busy hypercommunicative world. Katie Behrens began to knit seriously during a hard divorce. It offered, she felt, "a sense of closure—I could shut out the rest of the world."

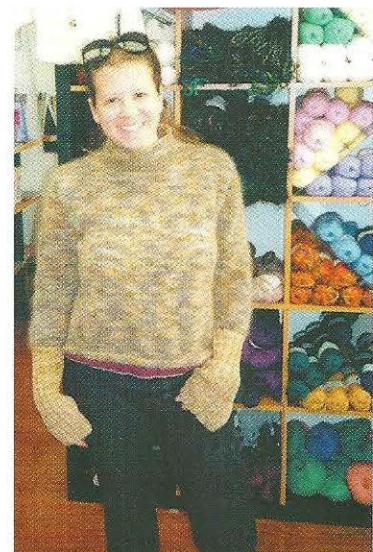
I know what she means. There are times when I am tense or even slightly crazed about something, and I force myself to focus only on getting through the row, only on the progress of the garment. Count the stitches. Count the rows. Call it the zen of knitting. There is no world, there is no project due, there is no airport, no delayed plane, no problem child, sick or troubled. There is yarn and motion, pattern and repetition. It sure beats drink or drugs, and it may even have certain advantages over the new antidepressants—after all, you can't wear them when the weather turns cold. And yes, certainly, there are times in my life when I knit and knit and knit, and find my thoughts turning back to my knitting at the most inappropriate moments (there is nothing like running a Very Important Meeting, and making a little list on your copy of the agenda of the next four projects you have in mind: finish baby sweater with hood; finish blue sweater; pullover for Josephine; afghan). And then there are times when I just don't need it as much, and the projects stay suspended a while—but I always know they're there for me. And that I'll come back and need them again—in 2000, in 2001, and beyond.

So as you bustle forward into the millennium, it seems you may indeed be bringing your knitting bag, well-armed with the new aphorisms of the new knitting. Time is precious—choose your yarn with care. Don't be afraid of making mistakes—if you can design a business, you can design a sweater. In the age of virtual reality, touch something as real as wool, find room in your cyberspace-age life to make something you can touch. And celebrate your manual dexterity in this era of cyberskills; as one avid knitter said to me, "If I can master knitting, I can master a Palm Pilot."

Miriam Maltagliati also sees knitting as a kind of paring down, a craft which even in its complexity and extravagance can yield a simplicity that helps balance your life: "We don't really need all the things we're told we need," she says. "You go out and buy a long string, and with two sticks, you can make something that's personal to you. What a great idea for the year 2000." ☺

—Perri Klass is a pediatrician in Boston, Assistant Professor of Pediatrics at Boston Medical Center, Medical Director of the Reach Out and Read program National Center, and the author, most recently, of *Baby*

Doctor: A Pediatrician's Training.



Miriam Maltagliati sports one of self-designed creations.

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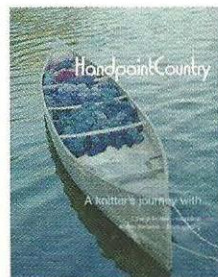
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# Knitter's

Magazine

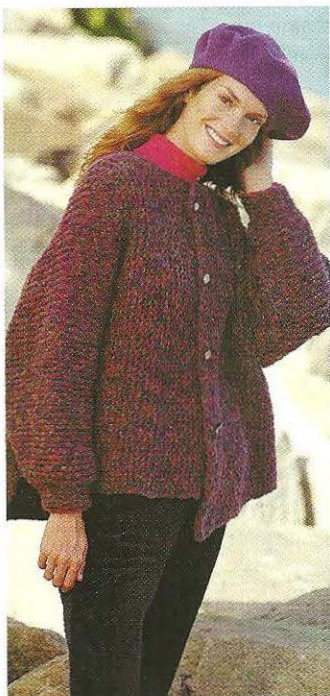


Thick yarns and big needles are the keys to fast knitting in the year 2000. This isn't the multi-stranded knitting of the '70s. The hot, new big yarns are expressly created for quick knitting. Blends of cotton and wool become lofty and light with an infusion of acrylic and/or nylon. The construction of these exciting new entries is totally different: some appear to be already-felted tubes, some are made in a cabled form, while still others are created of many thin strands plied together. The new technology of yarn making has revitalized chunky knitting.

Whether you choose neutral tones for weekend wear, such as the Beginner's Bulky (lower, far right), or get into the wear-with-everything berry and plum colors of fall (this page, left), these are all designed with ease in mind. We've geared this group of sweaters for an easy-going lifestyle, making them work well for casual, jeans-wearing weekends.

Encouraging for new and long-time knitters alike, these are projects that you can fashion in a flash and move on to your next project. Creating a fully packed wardrobe of knits for fall and winter really is within the realm of possibility. If knitting time is a major concern for you, you'll find comfort in the practicality of knitting with thick yarns and big needles.

Our designers loved working the newer yarns. Penny Ollman, designer of Beginner's Bulky says, "Chunky sweaters are fun and easy to make." Barbara Venishnick simplified her Gansey sweater (right, lower middle). "It's a great first project for new knitters that combines basic stitches and large gauge to make learning new skills easy." Kennita Tully's extra-toasty jacket (near right) has a wonderful flair. She says, "With the combination of big needles, bulky yarn, and a simple design, this jacket is not only super easy, but also quick to knit."



## big easy


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# EASY AND CO









BULKY BEGINNER'S BULKY BEGINNER'S BULKY BEGINNER'S BULKY BIG EASY BEG





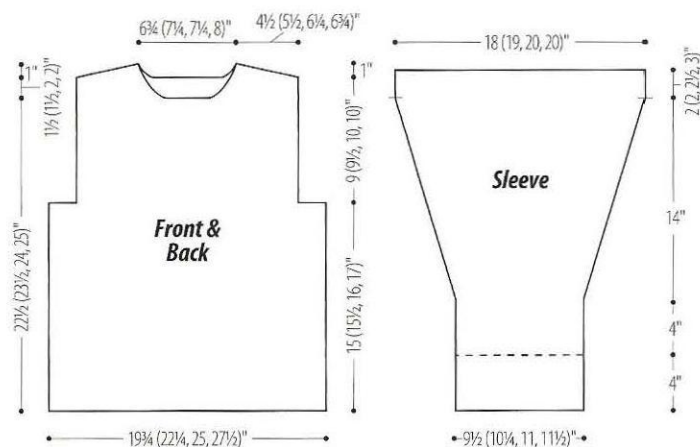




GANSEY SWIFT-KNIT GANSEY SWIFT-KNIT GANSEY SWIFT-KNIT GANSEY BIG EASY







## Note

See *School*, p. 146 for ssk and SK2P.

**Pat st** MULTIPLE OF 3 STS, PLUS 1

**Row 1** (WS) P1, \*k2, p1; rep from\* to end. **2** \*K2, p1; rep from\* to last st, k1.

Rep rows 1 and 2 for Pat st.

## PULLOVER

### Back

With larger needles, cast on 94 (106, 118, 130) sts. Work in Pat st until piece measures 15 (15 1/2, 16, 17)" from beg, end with a WS row.

### Shape armhole

Bind off 10 (10, 12, 14) sts at beg of next 2 rows—74 (86, 94, 102) sts. Work even until armhole measures 9 (9 1/2, 10, 10)", end with a WS row.

### Shape shoulders and neck

**Row 1** (RS) Cont pat, bind off 7 (8, 10, 10) sts, work until there are 17 (21, 23, 25) sts on RH needle, join 2nd ball of yarn, work next 26 (28, 28, 32) sts and place these center sts on hold for neck, work in pat to end. Work both sides at same time with separate balls of yarn as foll: **Row 2** Bind off 7 (8, 10, 10) sts, work to end of first half; on 2nd half, bind off 2 sts, work to end. **3** Bind off 7 (9, 10, 11) sts, work to end of first half; on 2nd half, bind off 2 sts, work to end. **4** Bind off 7 (9, 10, 11) sts, work to end of first half; on 2nd half, bind off 1 st, work to end. **5** Bind off rem 7 (9, 10, 11) sts of first half; on 2nd half, bind off 1 st, work to end. **6** Bind off rem 7 (9, 10, 11) sts.

### Front

Work as for back until armhole measures 7 1/2 (8, 8, 8)", end with a WS row.

### Shape neck and shoulders

**Row 1** (RS) Cont pat, work 24 (29, 33, 35) sts, k3tog, k1, join 2nd ball of yarn, work next 18 (20, 20, 24) sts and place these sts on hold, k1, SK2P, work to end. **2 and all WS rows** Work to last 2 sts of first half, p2; on 2nd half, p2, work to end. **3** Work to last 4 sts of first half, k3tog, k1; on 2nd half, k1, SK2P, work to end. **5** Work to last 3 sts of first half, k2tog, k1; on 2nd half, k1, ssk, work to end. Rep rows 4 and 5 twice more, then work even, AT SAME TIME, when armhole measures same length as back to shoulders, shape shoulders as for back.

### Sleeve

With larger needles, cast on 46 (49, 52, 55) sts. Work 8" in Pat st, end with a WS row. Cont in pat, AT SAME TIME, inc 1 st each side (working incs into pat) on next row, then every

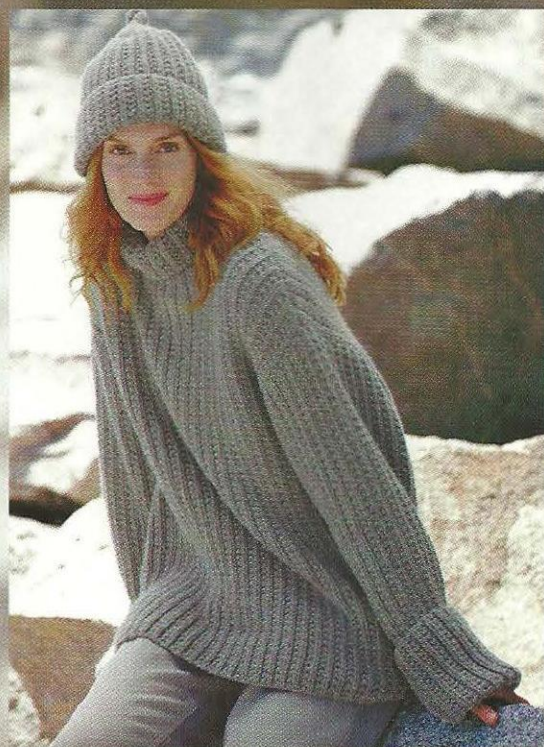
(continues on page 102)

**A**re you looking for just the right balance of simplicity and interesting texture-knitting? Kathy's pullover and topper fit the bill. The extra long, fold-back sleeves and cozy turtleneck will keep you warm all winter long. The fashionable gray heather-toned yarn is a lofty mix of lambswool, angora, and acrylic.

"Our fast-paced lifestyles demand versatility and comfort in knitwear. Sweaters must combine classic simplicity with an eye-catching style that says 'you can wear me everywhere.' Textured ribs are an ideal choice for the sweaters we love—so resilient, so right for a variety of occasions. The vertical combinations of simple knit and purl stitches are both functional and decorative. The reversible appearance of farrow rib stitches makes it an ideal choice not only for the allover body pattern design but the cozy turtleneck and turned-back cuffs as well. When worked in this delightful wool and angora blend yarn, you'll enjoy knitting this just as much as wearing it."

Designer - Kathy Zimmerman

<b>Easy+</b>				
<b>Sizes</b>				
<b>Pullover</b>	shown			
S	M	L	XL	
<b>Hat</b>				
One size				
<b>Finished Measurements</b>				
<b>Pullover</b>				
<b>Underarm</b>				
39 1/2"	44 1/2"	50"	55"	
<b>Length</b>				
25"	26"	27"	28"	
<b>Hat</b>				
<b>Circumference</b>				
18 1/2"				
<b>Yarns</b>				
<b>Reynolds Contessa</b>				
50% lambswool, 30% angora, 20% polyamide				
1 3/4oz (50g); 83yd (75m); 8 wraps/inch				
#36 Gray Heather - balls				
<b>Pullover</b>				
16	18	20	22	
<b>Hat</b>				
2	2	2	2	
<b>Needles Pullover and Hat</b> Size 10 (6mm) or size to obtain gauge				
<b>Pullover</b> Sizes 8 and 10 (5 and 6mm) circulars, 16" (40cm) long				
<b>Hat</b> Two size 10 double-pointed needles (dpn)				
<b>Extras</b> Stitch holders and markers				
<b>Gauge</b> 19 sts and 22 rows to 4" (10cm) over Pat st, using larger needles				

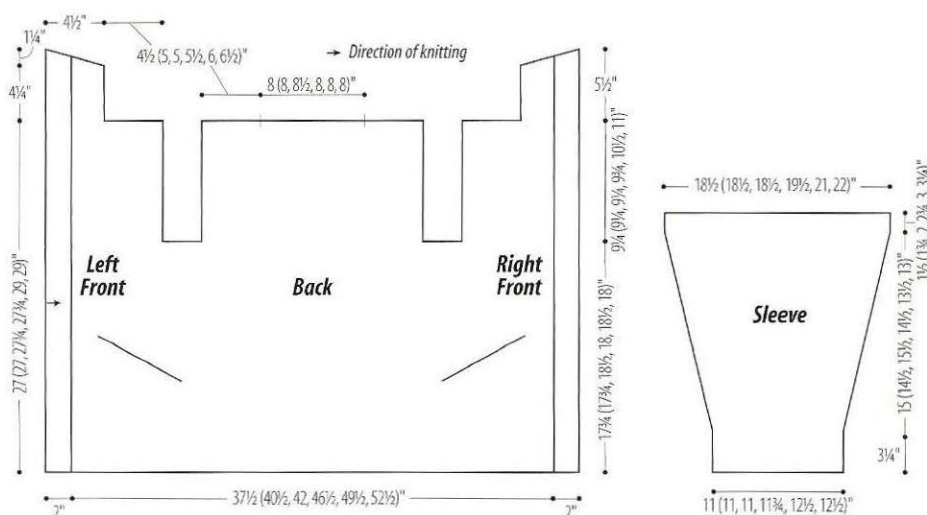




ED FARROW FAST-PACED FARMHOUSE FARMHOUSE FARROW FAST-PACED BIG EASY FAR







## Notes

**1** See School, p. 146 for long-tailed and cable cast-ons, M1, and one-row buttonhole. **2** Jacket is knit from left front to right front. **3** Use long-tailed cast-on unless indicated otherwise.

## Garter Ridge pat

**Rows 1, 3 and 5** Sl 1 purlwise with yarn in back, k to end. **2 and 4** Purl. **6** Knit. Rep rows 1-6.

## Body

Cast on 77 (77, 79, 79, 82, 82) sts. K 5 rows. **Dec row** (RS) K to last 3 sts,

k2tog, k1. K 1 row. Work 11 rows in Garter Ridge pat, working dec row on 5th and 11th rows—74 (74, 76, 76, 79, 79) sts.

**Next row** (WS) Bind off 10 sts for collar, k to end—64 (64, 66, 66, 69, 69) sts.

*Divide for pocket*

**Next row** (RS) K 23 (24, 24, 24, 26, 26) sts (for pocket), place rem sts on hold. Cont Garter ridge pat, dec 1 st at beg of every WS row 7 (8, 8, 8, 10, 10) times. (**Note** On pat rows 2 and 4, p1, p2tog, p to end; on pat row 6, k1, k2tog, k to end.) K 1 row. Cut yarn and place rem 16 sts on hold.

*Work pocket lining and left front*

Cast on 19 (20, 20, 20, 22, 22) sts. Work 6 rows in Garter Ridge pat. **Next row** (RS) K 19 (20, 20, 20, 22, 22), then with RS facing, k 41 (40, 42, 42, 43, 43) sts of body from first holder—60 (60, 62, 62, 65, 65) sts. Work 13 (15, 15, 15, 19, 19) rows even.

**Next row** (RS) Bind off 12 sts, k to end—48 (48, 50, 50, 53, 53) sts. **Next row** Work to end, then with WS facing, work 16 sts from pocket holder—64 (64, 66, 66, 69, 69) sts. Work 1 (1, 1, 3, 1, 3) rows even.

*Shape left armhole*

**Next row** (WS) Bind off 22 (22, 22, 23, 25, 26) sts, work to end—42 (42, 44, 43, 44, 43) sts. Work 11 (13, 15, 21, 23, 25) rows even. **Next row** (WS) Cable cast on 22 (22, 22, 23, 25, 26) sts, then work in pat to end—64 (64, 66, 66, 69, 69) sts.

## Back

Work 67 (71, 73, 75, 79, 83) rows even.

*Shape right armhole*

Work as for left armhole.

## Right Front

Work 0 (0, 0, 2, 0, 2) rows even.

*Divide for pocket*

**Next row** (RS) K 16 sts (for pocket), place rem sts on hold. Cont pat, inc 1 st at beg of every WS row 7 (8, 8, 8, 10, 10) times—23 (24, 24, 24, 26, 26) sts. (**Note:** On pat rows 2 and 4, p1, M1 purl, p to end; on pat row 6, k1, M1 knit, k to end.) End with a WS row. Do not cut yarn. Place sts on hold.

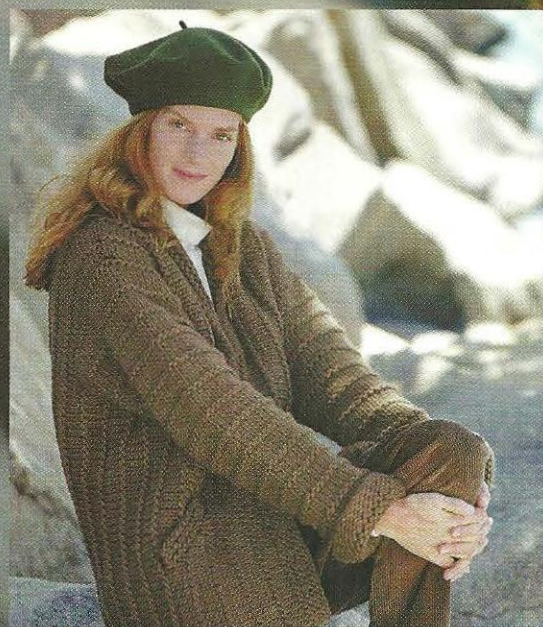
(continues on page 103)

**D**o you have limited time, but yearn to knit fashionable fall garments? Kennita's jacket is an ideal candidate for your needs. The side-to-side style, added angled, set-in pockets, and beautiful buttons are just a few of the important details that work together to make this a jacket you'll wear for many years to come. The beautiful yarn is an extra thick wool.

"This extra-warm jacket is great for those cooler fall nights and may well be a favorite into the winter months. With the combination of big needles, bulky yarn, and a simple design, this jacket is not only super easy, but also quick to knit."

Designer - Kennita Tully

Intermediate						
Sizes						
			shown			
XS	S	M	L	XL	XXL	
Finished Measurements (buttoned)						
Underarm						
39 1/2"	42 1/2"	44"	48 1/2"	51 1/2"	54 1/2"	
Length						
27"	27"	27 3/4"	27 3/4"	29"	29"	
Yarns						
						
Muench Marokko 100% wool						
7oz (200g); 87yd (80m); 4 wraps/inch						
#114 Brown - balls						
9	10	10	11	12	13	
<b>Needles</b> Size 11 (8mm) circular, 24" (60 cm)						
long or size to obtain gauge						
<b>Buttons</b> Muench/Noble Large Oval						
Four 1" (25mm) #B1272 tan						
<b>Extras</b> Stitch markers and holders						
<b>Gauge</b> 9 1/2 sts and 16 rows to 4" (10cm) over						
Garter Ridge pat using size 11 (8mm) needle						

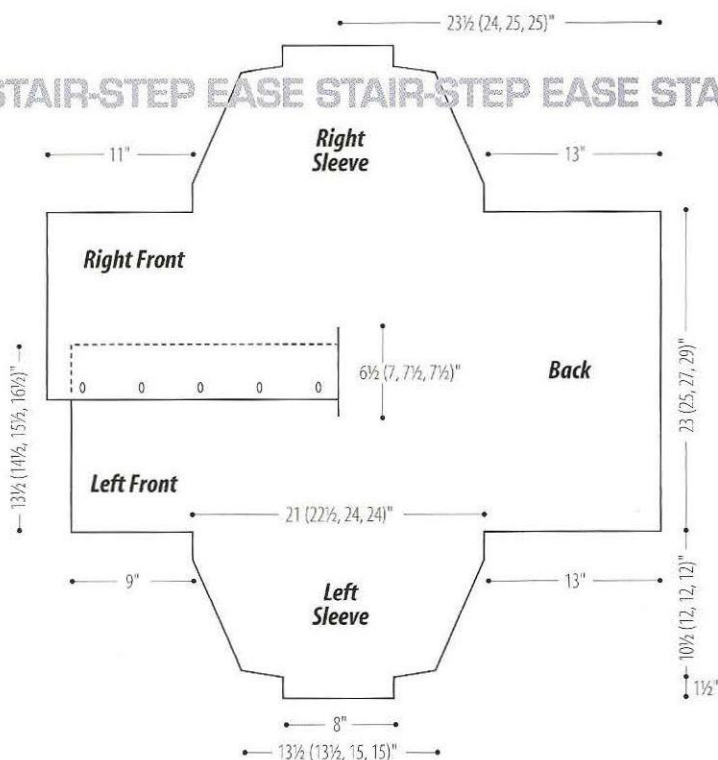




SENSATIONAL, SUPER SIMPLE SUPER SENSATIONAL, SUPER SIMPLE BIG EASY SU







## Notes

**1** See *School*, p. 146 for long-tailed and cable cast-on. **2** Jacket is knit from left cuff to right cuff. **3** Measure often because the nature of garter st and the yarn will allow body width to stretch, even when knit to gauge. **4** For ease of knitting, mark RS of work.

## Garter st

(*Note* Sl sts purlwise with yarn in front.)

**Row 1** (RS) Knit. **2** Sl 1, k to last st, sl 1. Rep rows 1 and 2 for garter st.

## Left Cuff and Sleeve

With smaller needles, cast on 21 sts using long-tailed cast-on. Work 10 rows in garter st. **Next row** (RS) K4 (4, 2, 2), k in front and back of next st (inc 1), [k3, inc 1] 3 (3, 4, 4) times, k4 (4, 2, 2)—25 (25, 26, 26) sts. Work 1 row even. **Sizes S, M: Next row** (RS) K2, inc 1, [k1, inc 1, k2, inc 1] 4 times, k2—34 sts. **Sizes L, XL: Next row** (RS) [K1, inc 1] 12 times, k2—38 sts. **All sizes** Change to larger needle. \*Work 3 rows even. **Next row** (RS) K1, inc 1, k to last 2 sts, inc 1, k1. Rep from\* 8 (10, 10, 10) times more—52 (56, 60, 60) sts. Work 13 rows even.

## Back and Left Front

**Next row** (RS) Cable cast on 32 sts, k to end. **Next row** (WS) Cable cast on 22 sts, then sl 1, k to last st, sl 1—106 (110, 114, 114) sts. Work 40 (44, 48, 52) rows even.

## Divide for neck

**Next row** (RS) K58 (60, 62, 62) sts (back), place rem sts on hold (left front). Work 31 (33, 35, 37) rows even. Cut yarn and place sts on hold. Place left front sts back on needle, ready to work a RS row. Work 26 (26, 28, 28) rows even. Bind off.

## Right Front

With larger needle, cast on 53 (55, 57, 57) sts, using long-tailed cast-on. Work 4 rows in garter st. **Buttonhole row** (RS) K3, [k2tog, yo, k9] 4 times, k6 (8, 10, 10). Work 21 (21, 23, 23) rows even. Cut yarn.

## Join back and right front

With RS facing, place back sts onto needle with right front sts—111 (115, 119, 119) sts. Join yarn at lower edge of back and work 40 (44, 48, 52) rows even.

(continues on page 103)

**K**nown for her clever garment details, Sally Melville has proved once again that she can take a simple idea of joining sweater sections of varying lengths to create a truly inspirational look. The soft, wool-blended yarn with a felted texture gives this jacket an air of sophisticated elegance.

"I like the idea that our knitting can be many seemingly contradictory things: simple, elegant, and fashionable yet interesting, exciting, and wearable. This piece attempts to satisfy all these criteria. It is a set of parameters I'm continuing to explore for a series of 'Learn to Knit' books to be published by XRX Books in the not-too-distant future.

"I made this jacket for someone 5'4" to 5'6" tall. For every 2" taller, add 1" of length to the fronts, back and to each sleeve. For every 2" shorter, subtract 1" of length from the fronts, back, and each sleeve."

Designer - Sally Melville

## Easy+

## Sizes

shown

S M L XL

## Finished Measurements (buttoned)

## Underarm

46" 50" 54" 58"

## Back Length

23 1/2" 24" 25" 25"

## Yarns



## Tahki Fargo

40% wool, 30% acrylic, 20% alpaca,  
10% polyamide  
1 3/4oz (50g); 60yd (55m); 6 wraps/inch  
#6035 Berry Tweed - balls

15 16 18 19

**Needles** Size 11 (8mm) circular, 29" (74 cm)  
long or size to obtain gauge

Size 10 1/2 (6 1/2mm) straight needles

**Buttons** HA. Kidd/Elan Toggles

Four 1 1/2" (40mm) #2365 brown

**Gauge** 10 sts and 20 rows to 4" (10cm) over  
garter st, using size 11 (8mm) needles



A woman with long, wavy brown hair is smiling and posing outdoors. She is wearing a vibrant purple beret and a thick, textured, dark purple knit cardigan with a red turtleneck underneath. The cardigan has a buttoned front and a slightly flared hem. She is standing in front of a rocky, light-colored background. The image has a slightly grainy, vintage feel.




**1** See *School*, p. 146 for ssk and M1. **2** Sweater body and sleeves are worked circularly to underarm, then worked back and forth. **3** For ease in working, circle numbers for your size. **4** Change to shorter or longer circular needle, as needed.

**Row 1** (RS) Knit. **2** Purl. Rep rows 1 and 2 for St st (worked back and forth).

**Rnd 1** \*K1, p1; rep from\*. **2** K the purl sts and p the knit sts. Rep rnd 2 for Seed st.

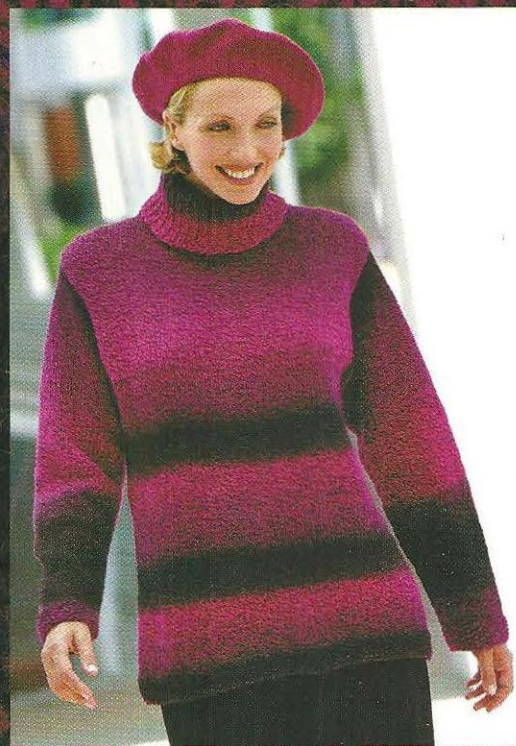
With 29" (74cm) needle, cast on 140 (150,

**Row 1** (RS) K to neck marker, join 2nd ball of yarn and bind off marked sts, k to end. Working both sides at same time, bind off from each neck edge 3 sts once, 2 sts once, 1 st 3 times, AT SAME TIME, when armhole measures same length as back to shoulder, shape shoulder as for back by



**T**urtleneck pullovers have a classic appeal that knows no bounds. Knitting one in a simple shape and stitch pattern is even more appealing. Lily delivers this easy, quintessential style in a host of sizes. The pretty variegation of the 100% wool yarn provides visual interest as you knit.

**Designer - Lily M. Chin**



**Easy +**

**Sizes shown**

XS	S	M	L	XL	2X	3X	4X	5X
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**Finished Measurements**

**Underarm**

37¼"	40"	43¼"	45¾"	49"	52¼"	55"	58"	61¼"
------	-----	------	------	-----	------	-----	-----	------

**Length**

25"	25½"	26"	26½"	27"	27½"	28"	28½"	29"
-----	------	-----	------	-----	------	-----	------	-----

**Yarns**



Tahki *Ambrosia Slim* 100% wool  
 3½oz (100g); 220yd (200m); 12 wraps/inch  
 #667 Fuchsia/Purple Variegated - balls

5	6	6	7	7	8	8	9	10
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**Needles** Size 10 (6mm) circulars, 16" and 29" (40 and 74cm) long or size to obtain gauge  
 Four size 10 (6mm) double-pointed needles (dpn)

**Extras** Stitch markers and holders

**Gauge** 15 sts and 22 rows to 4" (10cm) over St st, using size 10 (6mm) needle



ED SIMPLICITY VARIATED SIMPLICITY VARIEGATED SIMPLICITY COLORFUL EASY







*Classic designs are often seen and worn as basics. Or is it the other way around? Lily talks about creating and knitting wardrobe basics using simple stitches. These pieces are sure to become classics!*

## IN LILY M. CHIN LILY ON DESIGN: BACK TO BASICS ON DESIGN: BACK TO BASICS ON

How often have you reached for a “core” piece in your wardrobe to coordinate around yet found there’s nothing “plain” enough? Basics are just that. They are the foundation upon which to build an outfit with other pieces. Many deem them boring, but they are a staple necessity. You can turn them into fun pieces to knit and design.

When designing something basic, simplicity can be deceptive. Let’s look at the factors that go into these pieces and get back to the basics of designing as well.

### **in the beginning**

For many, a garment begins with the yarn. Others may start with the garment concept and find a yarn to fill the bill. Whichever way you work, the key ingredient in designing is the swatch.

A test swatch not only establishes a gauge with which to work, it tells you how the overall fabric behaves. It gives you an idea for drape. The bigger the swatch, the more accurate a picture you will get. This in turn is a clue as to how much ease to allow and how the knitted fabric will fall when worn. It also tells something about washability and wearability. Do to the swatch whatever you will eventually do to the sweater. Carry it with you in your pocket or purse, or pin it to the inside of the clothes you wear. See what effect wear and tear will have. How much will that cotton or silk stretch? Does that precious cashmere pill a lot? It’s better to see these characteristics before you begin your sweater.

Most of us will inevitably have to launder the piece. I suggest, then, to wash the swatch and see if this process in any way alters the gauge or feel. Most of us will be wearing the apparel while standing or sitting, not lying down. I like to measure my swatch hung up on a corkboard to see the effect of gravity’s pull.

### **stitch**

I often work up swatches in both stockinette stitch as well as the ultimate pattern stitch. For a basic wardrobe piece, stick to less complex stitchery. Fancy stitchwork often detracts from the overall look. Since we’re talking about basics, simple cables may work, but an allover Aran may prove to be much too busy.

Take a look at the swatch samples pictured on the next page. Try them out for yourself. If you find stockinette too boring to execute in a large project, substitute moss, seed, double moss, sand, beaded rib, or another simple stitch. These discreet little textures are usually found in the beginning pages of any stitch dictionary. A word of caution: some stitch patterns may disappear when worked up in a textured and/or multicolored yarn.

### **fabric**

Certain yarns usually work better for stitch definition than others. I also find that tightening up the tension makes for better stitch detail, yet the drape is sacrificed. Looser tensions yield better drape. You will have to play around by swatching with a few needle sizes to obtain both the right “look” to the stitch as well as a nice hand to the fabric.

For reasons of comparison, I keep all the swatches I’ve made on a specific project until a decision is made. I will only rip them out if the yarn is needed to complete the item. I always plan to have at least a skein of yarn used up in the swatching process and I make sure to purchase more than I think I will need.

Actually, I just buy a skein or two for swatching first, then decide if I want to make the full investment of the whole “shebang.” This allows me to “test drive” a

yarn to make sure it is what I want to work with and that it will work well for my end results. Furthermore, my swatch can also give me an idea as to how much yarn to purchase. If I know how many yards went into the swatch or how much it weighs, I can extrapolate the amount according to the size of my project.

### **function and style**

What also determines which swatch to employ is the final product. If I want a jacket or coat, I go for a firmer fabric. I’ll also build more ease into the garment, figuring that it will be worn over layers. If I want a camisole or tank top, I may opt for finer yarns and a tighter fit, to go under a blazer at the office. Here are some of my thought processes on my two designs featured in this issue:

In my turtleneck on p. 94, I opted for less ease and a loosened gauge. Although a turtleneck can be worn by itself, it often serves as an under-layer for other clothing. Thus, I wanted a body-skimming to standard fit with plenty of pliability, to move well and hang softly. Stiffness is not desirable here. The recommended gauge on the label was 16 stitches = 4". Instead, I used 15 stitches = 4".

I also loosened the gauge of my shawl on p. 130 for drape. The use of garter stitch meant reversibility as well as easy knitting. Again, a shawl or stole should conform to the wearer and “hug” easily. I used mohair, which allows for an extremely loosened gauge without any gaping. The fuzz “fills in” larger spaces between stitches.

I wanted a standard triangular shawl yet disliked the bottom of the V pointing towards the, ahem, backside. Taking a cue from Faroese shawls, without having to mess with more complex construction, I found that “spreading out” the increases from a central double-increase point into ever-widening paired increases squared out the bottom.

Since I wanted to add fringe and I was working with mohair, the notion of pulling strands through the fuzzy mohair fabric did not appeal to me. I added eyelets to accommodate the fringing. The eyelets also underscore the direction of the knitting and add visual interest in a simple, basic piece.

### **details**

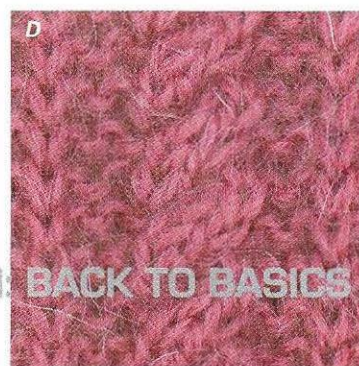
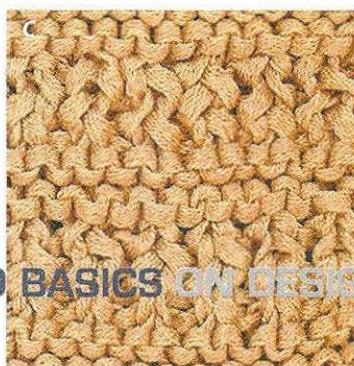
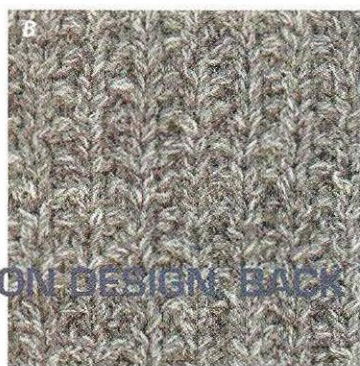
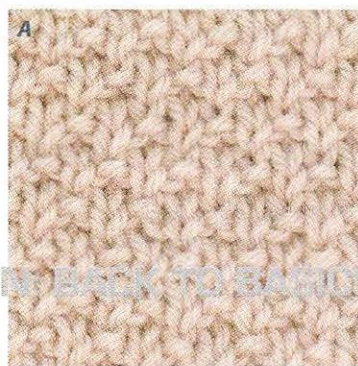
The body and sleeves of my turtleneck are worked circularly in the round. This is due to the yarn colorations. Rather than trying to make the hues line up front and back, this construction ensures an even match.

I didn’t want the bottom edges to pull in and thus used seed stitch to prevent curl, yet the turtleneck had to be snug and was therefore worked in ribbing. When planning for a turtleneck, the front neck is wider and shallower than a standard crew. If an average crewneck is about 7" wide and 3-3½" deep, a turtleneck is then 8" wide and 2½-3" deep. This keeps the very long tube of the turtleneck from distorting excessively.

A drop-shoulder style would have been way too bulky to wear underneath other clothing. I employed an angled armhole for better fit—this is a lot simpler than doing a true set-in sleeve with full cap.

Once more, I reiterate (I’ve often said this in several of my On Design articles): I draw all my measurements or schematics onto square graph paper where every box represents an inch in my garment. Now consider the proportions. If I plan a very short, cropped sweater, I may decrease the armhole depth a bit. If I decide on a wider neck than usual, I may widen the shoulders just a tad.





BACK TO BASICS ON DESIGN BACK TO BASICS ON DESIGN BACK TO BASICS ON DESIGN

#### Swatch A - sand stitch

WORKED OVER AN ODD # OF STITCHES.

ANY stitch pattern will show up well when knit in a smooth yarn with medium twist and a firm-ish tension.

**Rows 1 and 3 (RS)** Knit. **Row 2** K1, \*p1, k1; rep from \* to end. **Row 4** P1, \*k1, p1; rep from \* to end. Rep rows 1-4 for sand stitch.

#### Swatch B - beaded rib

WORKED OVER AN ODD # OF STS.

Even though the heathered/marled coloration obscures the pattern somewhat, it still reads fairly well.

**Row 1 (RS)** Knit. **Row 2** P1, \*k1, p1; rep from \* to end. Rep rows 1-2 for beaded rib.

#### Swatch C - four rows of 1 X 1 rib, alternating with 4 rows of garter stitch

WORKED OVER AN ODD # OF STS.

Though the ribbon yarn here does not show the pattern to its fullest, it adds extra textural interest.

#### Swatch D - four-stitch cable on a base of garter stitch with one stockinette stitch in between.

The cables show through the fuzz, though a smoother yarn would make the cables "pop" more. A firmer tension also helps.

If you're uncertain about general shapings and sizings for your pieces, there are a few options. You may copy a piece of existing clothing that fits you already. Base your garment on a sewing pattern, provided you know that the pattern fits you. You can also refer to the schematic measurements of another knit pattern (again, know ahead of time that it fits) or take advantage of the many computer design software packages that are available nowadays.

#### conclusion

Above all else, take all the elements of ease, yarn, gauge, construction, fabric, look,

feel, and proportion into consideration, and compensate accordingly. Some combinations work better than others. Everything interacts with each other. There's a lot of thought that goes into the planning of a successful design. And you thought a simple piece is easy. ☺

—Author, designer, and teacher Lily Chin's idea of a classic is one of her knitted mermaid, Super Woman, or Flintstone Pebbles outfits she designs, makes, and wears at Stitches banquets.

## NEW VIDEOS

### Crochet A Cardigan From the Top Down

by Mary Rhodes

Follow the video to make a one-piece toddler cardigan and then learn how to adapt the pattern to any adult size sweater. Buttonholes, front plackets, short rows, collar, crab stitch edging are all included along with the basic cardigan pattern. 90 minutes. \$29.95

### Crocheters' Guide: Reading Patterns and Solving Problems

by Mary Rhodes

Learn how to read patterns (American and English) as well as charts, to solve gauge problems, to prevent uneven sides by properly counting and turning end stitches, to start and stop new yarn and change colors, to begin projects using the "foundation stitch", and to benefit from the "incomplete stitch". 75 minutes. \$29.95

### Spinning and Plying Textured Yarns

by Patsy Zawistoski

This spinning course teaches you how to make the fancy yarn you want by spinning and plying your fiber to fit your project. Learn about cables, boucles, spirals, core-spun yarns, and more. You'll learn more about carding, using different weights of yarn for plying, and how to mix fibers in your yarn production as well as irregular yarn constructions. Move on to this intermediate spinning class and create fancy, textured yarns. \$39.95 (Available October 15, 2000).



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*How many months ago had Cynthia LeCount, an old friend and author of Andean Folk Knitting, asked me to join her and a group of knitters to visit her beloved countries of Bolivia and Peru? At the time it seemed like an adventure—fun, exciting—but then reality kicked in and I got ready on a rainy, dreary day to fly to Lima, Peru, leaving my deadlines, undone work, and family obligations behind. Was it too late to back out?*



**1** Editor of Knitter's with her first purchased hat from a villager from Ocongate. **2** Gathering of women from Pitumarka cooperative. **3** Knitter with kiddies in Aacha Alta. **4** Young boy spinner from Aacha Alta. **5** Nilda Callañaupa with husband Paulino, who wears a fully beaded knit hat.

## Saturday, April 15:

I arrived in Lima on a steamy night. Lima is on Peru's coast at sea level, but soon the temperatures would be radically different to the east, in the higher altitudes of the Andes. Cynthia and our driver, Antonio, were waiting outside for me and two other group members who arrived on the same flight. After strapping our luggage onto the car top, we stuffed ourselves into the tiny car and sped off into the night. In the darkness, we flew past the ocean, past Saturday evening discos in full swing, and into the city and our gated hotel—an oasis at any hour. Finally, in spite of my excitement, I fell into an exhausted sleep.

## Palm Sunday, April 16:

After breakfast on the hotel's beautiful, pastel-walled patio drenched with brilliant geraniums, Cynthia and I met our group: Marjorie Bull from Ottawa, Canada; Louise Herz from Greenwich, CT and Betty Kjeldgaard from Eugene, OR, who traveled together; friends Judy Williams and Beth Bunton from Redding, CA; Rosie Barnes (Salem, OR), Roxane Russell (Gladstone, OR), and Kelly Stadtmiller (Tempe, AZ), a trio with connections to each other; and traveling companions Ginger Burks (Intervale, NH) and Rose Marie Jashaway (Fox Point, WI). Our common link was a love of textiles, especially knitting.

We gathered our luggage (at its lightest before we began buying in earnest) and took taxis to the airport for the first leg of our trip to Cusco, a city of 300,000 inhabitants situated high in the Andes (11,000 feet above sea level). It was only an hour until we touched down and piled into a van to be taken to our quaint hotel in the town center. The hotel staff immediately served us the traditional introductory tea of mate de coca (coca leaf tea), famous for its properties to fight altitude sickness. We were told to take it easy the first day, but we were eager to see more, so we took a quick walk past our small plaza to the main Plaza de Armas, where the splendid Cathedral was built over four centuries ago. We enjoyed an early dinner before heading off to bed to dream of our textile journeys to come.

## Monday, April 17:

As an introduction to the Inca culture, we began the day with a trip to the Inca Museum. Yarn and knitting were not far away—high on a hilltop overlooking the city was the Tica Tica machine knitting cooperative. The people were delighted to see us and share our common love of knitting. The knitters, mostly women, used mid-gauge machines to crank out incredibly beautiful alpaca sweaters in lush colors. While our elementary Spanish prevented in-depth conversations, the "oohs" and "ahs" from our group really said it all. The co-op ladies pored over *Knitter's*

issues we had brought along while we viewed their lovely sweaters.

Soon we were back in Cusco for the festival and procession of El Señor de los Temblores (Lord of the Earthquakes). We enjoyed the music and colorful pageantry, as a giant black statue of Christ was carried through the streets, stopping at various churches to change the fabric wrapped around its waist. In the early evening we hurried back to our hotel for a bird's-eye view from our balconies, where we threw bright red flower petals as the statue passed the hotel.

## Tuesday, April 18:

At last we met Nilda Callañaupa, Director of the Center for Traditional Textiles of Cusco. Nilda would be our guide for the week, opening the way for our visits to local villages where she has set up weaving projects. Her weaving and knitting knowledge was invaluable, and with the help of her delightful husband, Paulino (who drove one of the vans), we were destined to have a "behind the scenes" view of the lives of the indigenous craftspeople.

On the way to the village of Pitumarka, our vans stopped along the roadside to meet a half dozen men knitters, ranging in age from 20 to 60, from the village of Ocongate. These men traveled for four hours over rocky roads to meet us and show us their superb hat (chullo) knitting. Sitting on the ground, surrounded by high corn stalks, we talked knitting. One fellow knit a hat in the round, carrying 68 small skeins of colorful yarn. These men worked with fine, wire double-pointed needles each with a slight hook that they had pounded and filed into one end (like a crochet hook). Too soon, Pitumarka was calling and we reluctantly waved goodbye to our new friends and headed back to the vans.

When we stepped into the open patio where Nilda's group works in Pitumarka, the group leader, Don Timoteo Ccarita, greeted us. Nilda explained that we were visiting one of the largest, most organized and advanced knitting and weaving groups and the first of her projects. We walked around with Nilda as she explained various techniques and introduced us. We then took photos, looked over the wares, and selected our favorites. Nilda negotiated our purchases in the ancient language of Quechua. We then shared our gifts from home (pencils, soaps, small bottles of shampoo, hair ornaments, knitting supplies). This orderly sequence became the routine for our visits to each village. I brought fun stickers and walked around placing a "smiley face" or some other colorful sticker on the hand of each child.

Paulino, also a nurse, doled out pills and consulted with the women who waited patiently for advice with medical problems. He also arranged the logistics of our visits—not an easy matter as the villagers have no telephones.





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6 El Señor de los Temblores procession in Cusco. 7 "Where in the World do you take your Knitter's" photo in Aacha Alta. 8 Young intern in Chinchero on Easter Sunday. 9 Nancy and her sticker mission in Huilloc. 10 Knitter from Chayhuatiri wears one of his pieces.

Normally we'd stop for lunch after our visits, but this day we feasted on outdoor-roasted potatoes and corn. Too quickly it was time for us to return to Cusco. The villages weren't close (at least 2-3 hours away), so each trip was indeed a full day's journey.

#### Wednesday, April 19:

Cleverly, Cynthia arranged our schedule so that we'd visit a village one day and experience other parts of the culture the next. On our "restful" day, we wandered through the Incan archeological sites of Sacsayhuamán, Tambo Machay, and Koricancha.

#### Thursday, April 20:

Our first stop was in the town of Pisac to buy thick wheat bread, hot out of the oven—some for us, and more than 60 small loaves for the villagers in Chayhuatiri. We all went through a doorway into the back yard to watch the baker making just a few of the 8,000 rolls he'd make that day in his large, round oven.

As we drove up, the villagers of Chayhuatiri were hard at work in an enclosure with a wooden door. Most of these villagers were couples who worked together. We noticed that the women in each village wore felt hats that identified their home, just as the men wear knit caps with distinctly regional patterns. The knit hats worn by the men in Chayhuatiri were different than any we had seen, with wide earflaps that almost met in the front and the back. These flaps were added to the hat last. Rosie sat with the men here and learned their "punta" edging technique.

#### Good Friday, April 21:

For our "day off" we rose at 5:00 AM for a 3-hour trip by van and train to the famed Machu Picchu Incan ruins. Hours and centuries from modern Peru, we were awed by the grandeur and mystery of the Lost City of the Incas. This day ended with an early evening stop in Nilda's village of Chinchero to view the Good Friday procession of villagers carrying a Christ statue in a glass coffin through the streets.

#### Saturday, April 22:

Our trek to Aacha Alta was a feat. High in the mountains (13,000 feet), we traveled in vans over bumpy, dirt roads. After another "bread run," we stopped for lunch along the roadside, feasting among llamas and alpacas. When we arrived at the top of a high hill, we saw the villagers in a primitive, walled but roofless enclosure. This village was my favorite. The people were very poor, but friendly and generous in spirit. Here both the men and women knit. The men had a good laugh as they tried knitting on my hat project with size 3 wooden double-pointed needles. They told Nilda in Quechua that my knitting was just like playing!

#### Easter Sunday, April 23:

Back in our vans on another beautiful, sunny day, we traveled to the village of

Huilloc (pronounced wee-yock). As we drove up at mid-day, the women and children of the village were across the stream at their regular Sunday market. Before we knew it, everyone scurried across a log bridge and set to work weaving and knitting. This group of textile artists is different in that it's totally composed of women and children; the men work as porters for hikers on the Inca Trail, traveling far from home for long periods of time. The women here wear unique felted red hats shaped like bowls with wide woven bands studded with white beads. The crowns of the hats are typically trimmed with rows of giant safety pins and fresh flowers. The other noticeable costume difference here was the wide handwoven skirt bands trimming their dark full skirts.

Our next stop was to Nilda's village in Chinchero (about an hour from Cusco) for Easter lunch at her parents' home. A long table had been set in the backyard patio for a feast of Peruvian specialties—quinoa soup, several types of potatoes, fat lima beans and giant corn kernels, along with roasted guinea pig. Our meal ended with steaming cups of mate de coca tea.

Nilda had started weaving as a child with her mother, and has worked hard to ensure that their traditional skills and crafts don't disappear. Thus the proficient Chinchero weavers and knitters are her personal success story. We wandered around the house to a large courtyard to see this talented group of women and girls in action. Nilda was especially proud of a group of young girls who were diligently learning to knit and weave. Compared to some of the remote villages, these people had a better standard of living.

#### Monday, April 24:

Sadly, although we had barely touched on all the aspects of this culture we wanted to see, it was time to say our tearful goodbyes to Nilda. Paulino drove us and our bags, heavily laden with weavings and knitting, to the town of Puno on Lake Titicaca. The trip included breathtaking vistas and a short visit to the Incan ruins of Rachqui. We arrived in Puno fairly late, but quickly unloaded our gear and headed for a nearby market. Puno is famous for knitted finger puppets. All of the vendors had bags and bags of brightly-colored acrylic puppets—sheep, birds, all sorts of critters, and dolls. At dinner we all pulled them out for an impromptu show and tell.

#### Tuesday, April 25:

Lake Titicaca is the highest navigable fresh water lake in the world at 12,491 feet and straddles the borders of Peru and Bolivia. There we took a four-hour boat ride to Taquile Island to see the famous men knitters. Two unfortunate factors prevented us from having first-hand interaction with them. First, their village was high atop the island and only a few of the most hardy made the strenuous climb. Second, our visit coincided with a local festival. The square was full of dancers and





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11 Countryside in Chayhuatiri.  
13 Sunday morning in Huilloc.  
goat. 15 Asociación Artesanal

*(continued from page 99)*

musicians performing in colorful costumes for the crowd, but no knitters! This of course didn't prevent us from purchasing keepsake knit hats.

### Wednesday, April 26:

We crossed the border into Bolivia, spending the afternoon and evening in a sleepy little town call Copacabana. This town is most well known for its high, hill-top Stations of the Cross, which prompted another hike. Afterwards, we relived the past week's events, viewing videos made by Cynthia.

### Thursday, April 27:

La Paz, Bolivia was our last stop, but hardly the end of our odyssey. The setting for the largest Bolivian city is the mountain-rimmed alto-plano, surrounded by incredible, majestic mountains. From a high vantage point, the first view of La Paz, nestled in the valley, was spectacular. This was a day of travel, settling in, finding a film developing shop, trips to the Internet café, and getting cash at the local ATM. While we found Quechua speakers here as in Peru, there are also Aymara people who have their own language. The differences in costume were immediately evident. Local vendors wear full skirts (polleras) with shawls (mantas), and felted bowler or derby felted hats over plaited long hair were everywhere.

### Friday, April 28:

After breakfast, we hopped into several cabs and were off to visit Millma, a local machine knitting factory that makes intricate, fine-gauge alpaca knits for better shops and mail order sources including the Peruvian Connection. Established in 1983 by two Americans, Millma has an impressive 250-member staff on site and another 200 members who work at home decorating and finishing sweaters. All of their yarns come from Peru and are lushly dyed to Millma's specifications.

Friday evening we gathered for a visit to an entirely different type of knitting group called Artesania Sorata that was founded in 1978 by Americans Diane Bellomy and her husband, Ron Davis, to help villagers in a small Andean town increase their family income and to revive and retrieve traditional craft techniques. They began by making wall hangings and dolls. Knitting came somewhat later, when many of the women who joined had years of experience in hand-spinning and knitting, but no experience in sewing. The group now comprises over 200 artisans, most of whom are women. The few men in the group work in dollmaking and hand-stitched wall hangings. The group now has three workshops: the original one in the village of Sorata, another in El Alto (the high alto-plano city above La Paz), and the largest in La Paz. The group's aim is to help the members be more self-sufficient and to maintain their cultural heritage. For this reason, all the yarn used is handspun and dyed with local plants. Over the years



## DIARY OF A JOURNEY TO THE ANDES DI



**12** Cooperative secretary, Roberto holds the Spring issue of Knitter's.  
**14** Author and group leader, Cynthia LeCount, in Chayhuatiri with baby Boliviana knitters outside La Paz. **16** Mother and child in Pitumarka.

many programs for literacy, health, and textile techniques have complemented the handcrafts production. After a studio tour, we settled into the most fun of the evening—sharing our books and knitting projects with the knitters. Our “knitting speak” once again transcended the language barrier.

### Saturday, April 29:

Our last knitting cooperative visit proved to be different than the rest. In El Alto, we were greeted by the director, Antonia de Moscoso, and a group of cheerful woman at the Asociación Artesanal Boliviana. They make and sell knit accessories and sweaters, as well as musical instruments and woven items. After a hearty lunch of thick quinoa soup and bread, we chatted and laughed with the ladies. Antonia had to leave us in the early afternoon to take her place in the parade celebrating May 1st. What a day to come for a visit! We got a chance to experience an entertaining afternoon of pageantry and music with the locals.

### Sunday, April 30:

We reflected on our last day in relative peace. Cynthia went off to visit with friends while we traveled outside La Paz to see the Tiwanaku Incan ruins. At dinner we tried to express what these past two weeks had meant to us. It wasn't easy. From our first meeting in Lima we were bound by a love of knitting and fibers. Now here in La Paz, we knew that we had a chance of a lifetime to see knitting as another vehicle—a way to come face-to-face with a rich culture. Would we come back? In a heartbeat! ☺

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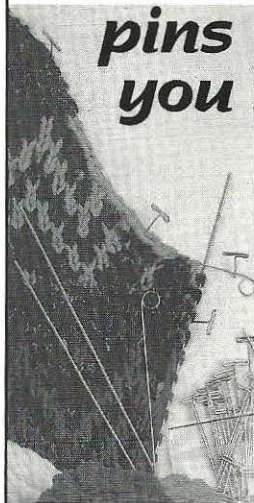
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## VARIEGATED SIMPLICITY

(continued from page 94)

binding off at each armhole edge 4 (4, 4, 5, 5, 5, 5) sts 3 times, then 3 (4, 4, 5, 4, 4, 6, 6) sts once.

### Sleeve

(**Inc rnd** K1, M1, k to last st, M1, k1.) With dpns, cast on 30 (32, 32, 34, 34, 36, 36, 38, 38) sts. Pm and join, being careful not to twist sts. Work 1½" in Seed st. Work circular St st, working inc rnd every 6th (6th, 5th, 4th, 4th, 3rd, 2nd, 3rd, 3rd) rnd 8 (13, 15, 11, 19, 13, 6, 19, 24) times, then every 8th (8th, 7th, 6th, 0, 5th, 4th, 5th, 0) rnd 5 (1, 1, 6, 0, 7, 15, 3, 0) times—56 (60, 64, 68, 72, 76, 78, 82, 86) sts. Work even until piece measures 18½ (18, 17½, 17, 16½, 16, 15½, 15½, 15½)" from beg, end last rnd 2 (2, 3, 3, 3, 4, 4, 4, 6) sts before rnd marker.

### Shape cap

**Next row** (RS) Bind off 4 (4, 6, 6, 6, 8, 8, 8, 12) sts, k to end—52 (56, 58, 62, 66, 68, 70, 74, 74) sts. Turn work

and p 1 row. **Dec row** (RS) K2, k2tog, k to last 4 sts, ssk, k2. **Next row** (WS) Purl. Rep last 2 rows 3 (4, 6, 6, 7, 9, 10, 11, 12) times more—44 (46, 44, 48, 50, 48, 50, 48) sts. Bind off.

### Finishing

Block pieces. Sew shoulders. Set in sleeves.

### Neckband

With RS facing and 16" (40cm) circular needle, beg at left shoulder and pick up and k12 sts along left front neck, 12 (13, 13, 16, 16, 16, 19, 19, 19) sts along center front, 12 sts along right front neck, 7 (8, 8, 8, 8, 8, 8, 8) sts along right back neck, 18 (17, 17, 20, 20, 20, 23, 23, 23) sts along center back, and 7 (8, 8, 8, 8, 8, 8, 8) sts along left back neck—68 (70, 70, 76, 76, 76, 82, 82, 82) sts. Pm and join. **Rnd 1** \*K1, p1; rep from\* around. Rep rnd 1 until neckband measures 8". Bind off loosely in rib. ☺



## FAST-PACED FARROW

(continued from page 88)

other row 0 (2, 2, 0) times, every 4th row 19 (18, 18, 19) times—86 (91, 94, 95) sts. Piece measures approx 22" from beg. Place marker each side of row. Work 2 (2, 2½, 3)" even. Bind off loosely.

### Finishing

Block pieces. Sew shoulders.

### Neckband

With RS facing and smaller circular needle, beg at left shoulder and pick up and k8 (10, 13, 11) sts along left front neck, work across center front 18 (20, 20, 24) sts on hold as foll: [p1, k1] 1 (0, 0, 1) time, [p2, k1] 5 (6, 6, 7) times, p1 (2, 2, 1), pick up and k8 (10, 13, 11) sts along right front neck, 6 (5, 5, 6) sts along right back neck, work across 26 (28, 28, 32) center back sts as foll: k0 (1, 1, 0), [p2, k1] 8 (9, 9, 10) times, p2 (0, 0, 2), pick up and k6 (5, 5, 6) sts along left back neck—72 (78, 84, 90) sts. Place marker, join and work in rnds as foll: **Rnd 1** \*K2, p1; rep from\*. **2** \*K1, p2; rep from\*. Rep rnds 1 and 2 until neckband measures 3½". Change to larger circular needle and cont pat for another 3½". Bind

off loosely. Sew top of sleeves to armholes. Sew 2 (2, 2½, 3)" portion of sleeve (above markers) to bound-off sts of front and back. Sew side seams. Sew sleeve seams, reversing seam at lower 4" of cuff for roll-back.

### HAT

With larger needles, cast on 88 sts. Work 8" in Pat st, end with a WS row.

### Shape crown

**Row 1** (RS) K2, \*k2tog, k1; rep from\*, end k2tog—59 sts. **2, 4, 6** \*P1, k1; rep from\*, end p1. **3, 5, 7** Knit. **8** \*P2tog; rep from\*, end p1—30 sts. **9, 11** Knit. **10, 12, 14** Purl. **13** \*K2tog; rep from\* to end—15 sts. **15** K3tog, \*k2tog; rep from\* to end—7 sts. Do not turn work. Change to dpns and work I-cord as foll: **Row 1** (RS) K7, do not turn. Slide sts to opposite end of needle. Rep row 1 until cord measures 5". **Next row** K3tog, [k2tog] twice—3 sts, do not turn. Slide sts to opposite end of needle. **Next row** K3, slide sts. **Next row** K3tog. Fasten off. Weave tail down through cord. Tie cord into a knot. Sew hat seam, reversing seam at lower edge for desired cuff depth. Fold back cuff. ☺



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## STAIR-STEP EASE

(continued from page 92)

**Next row** (RS) Bind off 32 sts, k to end.

**Next row** Bind off 27 sts, k to end—52 (56, 60, 60) sts.

### Right Sleeve and Cuff

Work 12 rows even. **\*Next row** (RS) K1, k2tog, k to last 3 sts, k2tog, k1. Work 3 rows even. Rep from\* 8 (10, 10, 10) times more—34 (34, 38, 38) sts. Change to smaller needles. **Sizes S, M:**

**Next row** (RS) K2, k2tog, [k2, k2tog, k1, k2tog] 4 times, k2—25 sts. **Sizes L, XL:**

**Next row** (RS) K2, [k2tog, k1] 12 times—26 sts. **All sizes:** Work 1 row even. **Next row** (RS) K4 (4, 2, 2), k2tog, [k3, k2tog] 3 (3, 4, 4) times, k4 (4, 2, 2)—21 sts. Work 11 rows even. Bind off.

### Finishing

Block piece. Using a plied yarn in a complementary color, sew sleeve seams. Sew side seams, leaving 6½" of back and 2½" of left front open at lower edge, and 6½" of back and 4½" of right front open. Sew on buttons 2¾" from left front edge. ◊

## SUPER SENSATIONAL

(continued from page 90)

Work pocket lining and right front

With new yarn, cast on 12 sts, then with RS facing, k across 48 (48, 50, 50, 53, 53) sts on hold—60 (60, 62, 62, 65, 65) sts. Work 13 (15, 15, 15, 19, 19) rows even. **Next row** (RS) K19 (20, 20, 20, 22, 22) sts, place rem sts on hold. Work 6 rows even. Bind off. K23 (24, 24, 24, 26, 26) sts from pocket holder and then 41 (40, 42, 42, 43, 43) sts from body holder—64 (64, 66, 66, 69, 69) sts. Work 2 rows even. **Next row** (WS) Cable cast on 10 sts for collar, then work to end—74 (74, 76, 76, 79, 79) sts. **Inc row** (RS) K to last st, M1 knit, k1. Work 10 rows more in pat, working inc row on 4th and 10th rows. K1 row. **Next (button-hole) row** Knit, working one-row buttonhole on sts 11/12, 23/24, 35/36, and 47/48. K3 rows. Bind off knitwise.

### Sleeves

Cast on 26 (26, 26, 28, 30, 30) sts. K1 row. Work in Garter Ridge pat, inc 1 st each side on 13th row, then every 6 (6,

6, 6, 6, 4) rows 2 (3, 1, 3, 9, 7) times, then every 8 (8, 8, 8, 0, 6) rows 6 (5, 7, 5, 0, 4) times—44 (44, 44, 46, 50, 52) sts. Work 7 (7, 9, 11, 13, 13) rows even. Bind off.

### Finishing

Block pieces. Place marker 4½ (5, 5, 5½, 6, 6½)" in from each edge of back for shoulders. Sew shoulders. Sew shaped ends of collar tog, then sew collar along back neck. Fold collar and tack down at shoulders and back neck.

### Pocket bands

Cast on 11 (12, 12, 12, 16, 16) sts. K6 rows. Bind off. Sew to pocket edge and to body at each side. Sew pocket linings to WS.

Sew tops of sleeves to armhole. Sew straight portion at top of sleeve along bound-off underarm sts. Sew sleeve seams, reversing seam at lower 2" for fold-back cuff. Sew on buttons. ◊



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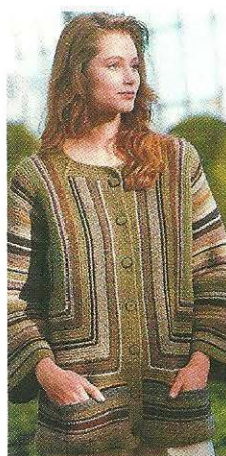


No matter how much you love textural one-color knitting or using neutral tones, at some point in your knitting career the lure of beautiful patterning will entice you into combining colorful yarns. If you grow squeamish at the thought of knitting with more than one color in a row, take heart. You can balance the design of your sweater with the addition of multi-tones. There are numerous ways to use color that don't involve complication.

Begin with stripes. The Adult Surprise sweater (lower far right) uses easy, garter-stitch striping and to keep it interesting, the stripe repeats are done at varying intervals. Elizabeth's original Surprise from Knitter's (k14) (below, near right) is a testament to the longevity of this classic cardigan. What about partial striping such as our kids' sweaters (far right)? The sleeves are striped while the body remains solid to offset the colorful gloves and mittens.

Susan Mills says of her Hues in Horizontal on page 108: "This sweater is easy to knit, but with enough color interest to keep you from getting bored while knitting. Once you have worked half the stripe pattern, just repeat the stitches used, continuing to use the colors in sequence to complete the repeat. Weaving in ends as you go will make finishing a less daunting task."

The designers of two of the multi-color, multi-patterned pieces tell us about their love of color. Hailing from the Southwest, designer Judy Durcum says, "I love plant-dyed yarns because they best reflect the colors and essence of the Southwest landscape. I think the colors are more complex and the process of dyeing with plants is naturally tied to the land." Her side-to-side sweater (upper right middle) expresses the essence of Judy's philosophy. To the far north in Canada, Lana Hames tells us: "As days and nights become cooler this pullover is sure to become a favorite. The basic colors used reflect colors that abound in autumn. An added bonus is the easily memorized Fair Isle pattern, allowing for an enjoyable knitting experience." Lana's Fair Isle pullover (large photo near right) combines lush fall colors and small, easy patterns.



114



## color for fall

- 106**    **Forever Fair Isle**  
Lana Hames
- 108**    **Hues in horizontal**  
Susan Mills
- 110**    **Moon House Canyon cardigan**  
Judy Durcum
- 112**    **Blazing sleeveless blazer**  
Cindy Nicholls

## Knitter's update

- 114**    **Adult Surprise revisited**

## kid's corner

- 116**    **Pockets for two**  
Kathy Cheifetz

## sweater in four parts

- 118**    **Part III**  
Meg Swansen

118





COLOR IT FALL! COLOR IT FALL! COLOR IT FALL! COLOR IT FALL! COLOR IT FALL! COLOR



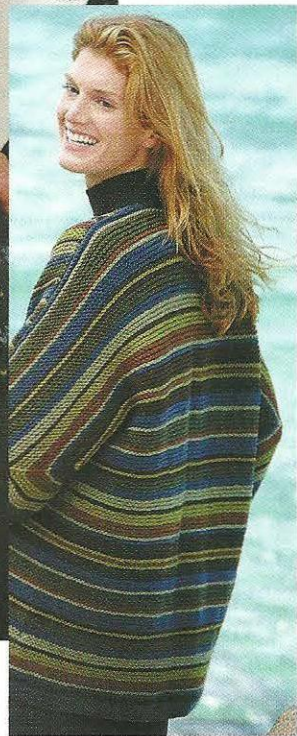
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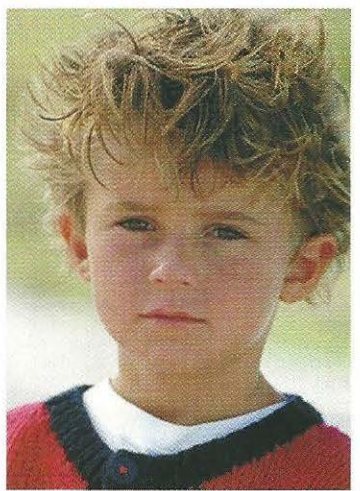
110



116



114



116



**1** See *School*, p. 146 for 3-needle bind-off. **2** Sweater body and sleeves are worked circularly to underarm, then worked back and forth in rows. **3** Change to longer or shorter circular needle, as needed.

With smaller 24" needle and MC, cast on 228 (264, 300) sts. Place marker and join, being careful not to twist sts. **Work hem: Rnds 1-5** Knit. **6** Purl (turning ridge). **7, 8** Knit. **9** \*K2MC, k1B; rep from\* around. **10-12** Knit. **13** Purl. Change to larger 24" needle. K 2 rnds with MC. [Work 14 rnds of Chart A] 6 (6, 7) times, then work rnds 1-8 once more. **Beg Chart B: Rnd 1** \*[Work 18-st rep of Chart B] 6 (7, 8) times, then work last 6 sts of chart; rep from\* once more. Cont in pat through chart rnd 23. Piece measures approx 16½ (16¼, 18¾)" above turning ridge.

Cont Chart B pat, working back and forth in rows as foll:

**Next row** (RS) Bind off 6 sts, work until there are 108 (126, 144) sts on RH needle, place rem 114 (132, 150) sts on hold for front. Turn work. **Next row** (WS) Bind off 7 sts, work to end—101 (119, 137) sts. Work even through row 32 of Chart B. **Beg Chart C: Row 1** (WS) Reading chart from left to right, work last 5 sts of chart, then work 6-st rep to end. Cont in chart pat until armhole measures 7½ (8, 9)", end with a WS row. Place sts on hold.

With RS facing, join yarn at armhole edge and work as for back until armhole measures  $6\frac{1}{2}$  ( $6\frac{3}{4}$ ,  $7\frac{1}{2}$ )", end with a WS row.

**Next row** (RS) Cont pat, work 40 (49, 56) sts, place next 21 (21, 25) sts on hold, join a 2nd ball of yarn and work to end.

"As days and nights become cooler this pullover is sure to become a favorite. The basic colors used reflect colors that abound in autumn. The classic styling and basic shape utilize one of my favorite knitting applications—circular knitting for most of the body and sleeves, allowing the knitter to admire the colors as they unfold. An added bonus is the easily memorized Fair Isle pattern that provides an enjoyable knitting experience."

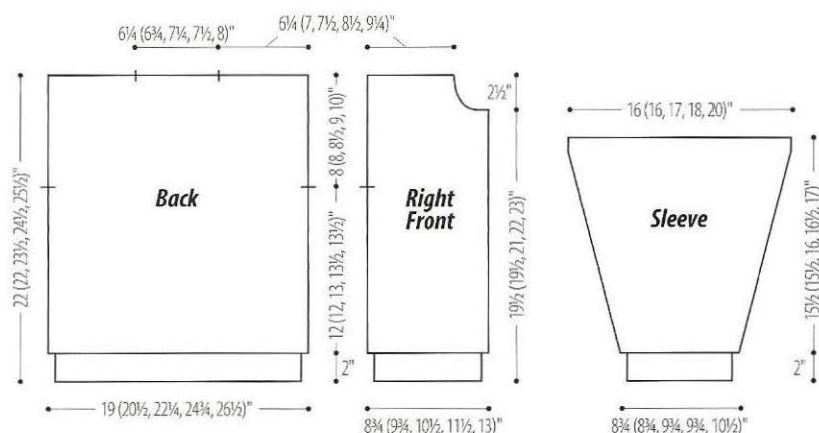
 Forest (MC)  
 Gray Heather (A)  
 Light Sage (B)  
 Burnt Gold (C)  
 Raspberry (D)





ISLE FOREVER FA ISLE FOREVER FAIR ISLE FOREVER FAIR ISLE COLOR FOR FALL FA





**K2, P2 RIB** MULTIPLE OF 4 STS, PLUS 2  
**Row 1 (RS)** \*K2, p2; rep from\*, end k2.  
**2** \*P2, k2; rep from\*, end p2. Rep rows 1 and 2.

### Back

With smaller needles and MC, cast on 90 (98, 106, 118, 126) sts. Work 2"

in K2, P2 rib, end with a WS row. Change to larger needles.  
**Beg Chart pat: Row 1 (RS)** Beg with chart st 1, work to end of 12-st rep, then work rep across row, end with chart st 6 (14, 10, 10, 6). Cont in Chart pat until piece measures 22 (22, 23 1/2, 24 1/2, 25 1/2)" from beg. Bind off.

### Right Front

With smaller needles and MC, cast on 42 (46, 50, 54, 62) sts. Work 2" in K2, P2 rib, end with a WS row. Change to larger needles. **Beg Chart pat: Row 1 (RS)** Beg with chart st 1, work to end of 12-st rep, then work rep across row, end with chart st 6 (10, 14, 6, 14). Cont in Chart pat until piece measures 19 1/2 (19 1/2, 21, 22, 23)" from beg, end with a WS row.

### Shape neck

**Next row (RS)** Bind off 4 (4, 5, 4, 6) sts (neck edge), work to end. Cont to bind off at neck edge 2 (3, 3, 3, 4) sts once, 2 (2, 2, 2, 3) sts once, 2 sts 1 (1, 1, 1, 2) times, 1 st 2 (2, 2, 2, 1) times—30 (33, 36, 41, 44) sts. Work even until piece measures same length as back. Bind off.

### Left Front

Work as for right front, reversing neck shaping.

### Sleeves

With smaller needles and MC, cast on 42 (42, 46, 46, 50) sts. Work 2" in K2, P2 rib, end with a WS row. **Beg Chart pat: Row 1 (RS)** Beg with chart st 1, work to end of 12-st rep, then work rep across, end with chart st 6 (6, 10, 10, 14). Cont in chart pat as established, AT SAME TIME, inc 1 st each side (working incs into pat), on 5th row, then every 4th row 5 (5, 3, 10, 18) times, every 6th row 11 (11, 13, 9, 4) times—76 (76, 80, 86, 96) sts. Work even until piece measures 17 1/2 (17 1/2, 18, 18 1/2, 19)" from beg. Bind off.

### Finishing

Block pieces. Sew shoulders.

### Neckband

With RS facing, smaller needles and MC, pick up and k76 (76, 80, 80, 84) sts evenly around neck edge. **Beg K2, P2 rib: Row 1 (WS)** P3, \*k2, p2; rep from\*, end p1. Cont in rib pat until neckband measures 1 1/4". Bind off in rib.

(continues on page 121)

**S**ubtle coloration and easy knitting are the perfect combination that makes this versatile cardigan a delight to knit and wear. Susan creates stripes in easy patterning and works them into a simple shape that doesn't require lots of attention. Her use of a lightweight Icelandic wool makes a comfortable sweater that fits into many diverse lifestyles.

"This sweater is easy to knit, but with enough color interest to keep you from getting bored while knitting. Once you have worked half the stripe pattern, just repeat the stitches used, continuing to knit the colors in sequence to complete the repeat. Weaving in ends as you go will make finishing a less daunting task."

Designer - Susan Mills

Intermediate					
Sizes	shown				
	XS	S	M	L	XL
Finished Measurements (buttoned)					
Underarm	37 3/4"	41 1/4"	44 1/2"	49"	53 3/4"
Length	22"	22"	23 1/2"	24 1/2"	25 1/2"
Yarns					
Reynolds Lite Lopi 100% wool					
1 3/4oz (50g); 109yd (100m); 12 wraps/inch					
MC #420 Navy - balls					
	3	4	4	5	5
A #417 Eggplant - balls					
	3	3	3	3	4
B #424 Jade - balls					
	2	2	3	3	3
C #432 Purple - balls					
	2	2	2	2	3
D #423 Teal - balls					
	2	2	2	2	3
E #421 Celery - balls					
	2	2	2	2	3
Needles Sizes 7 and 8 (4 1/2 and 5mm) or size to obtain gauge					
Extras Stitch markers					
Buttons Woodforms King					
1" (25mm) brown wood					
	5	5	5	6	6
Gauge 19 sts and 25 1/2 rows to 4" (10cm) over Chart pat, using larger needles					



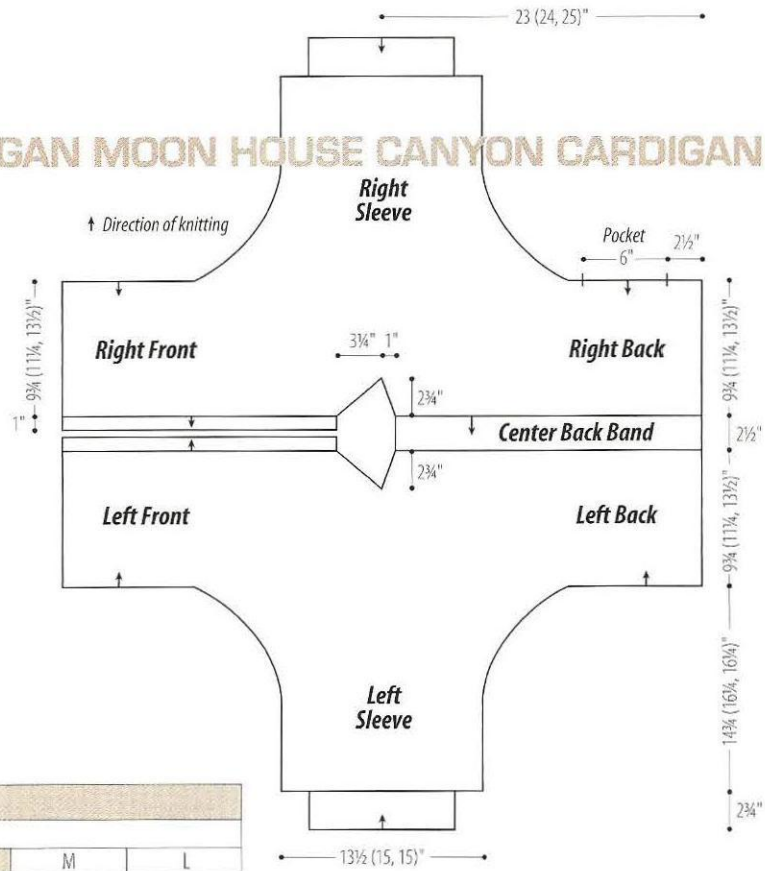


HORIZONTAL HUES IN HORIZONTAL HUES IN HORIZONTAL HUES IN COLOR FOR FALL HO





CARDIGAN MOON HOUSE CANYON CARDIGAN MOON HOUSE CANYON CARDIGAN



Advanced			
Sizes shown			
S	M	L	
Finished Measurements (buttoned)			
Underarm			
42½"	48½"	57½"	
Length (incl. edging)			
24"	25"	26"	
Yarns			
			
La Lana Forever Random Blends 100% wool 2oz (56g); 81yd (74m); 8 wraps/inch			
A #Chaco Canyon - balls			
12	12	14	
			
La Lana Handspun 100% wool 2oz (56g); 75yd (67m); 7 wraps/inch			
B #Dark Kota over Gray - balls			
6	6	8	
			
La Lana Custom Millspun 100% wool 4oz (113g); 200yd (182m); 9 wraps/inch			
C #Navajo Tea - balls			
2	3	3	
D #Teal - balls			
2	3	3	
E #Medium Walnut - balls			
1	2	2	
Needles Sizes 8 and 9 (5 and 5½mm) circulars, 24" (60cm) long or size to obtain gauge One size 8 (5mm) double-pointed needle (dpn)			
Buttons Durango Button Co. Etched Metal Seven ¾" (15mm) #R41 Gold			
Extras Stitch holders and markers			
Bobbins			
Gauge 15¼ sts and 21 rows to 4" (10cm) over St st, using larger needle and A			

Notes

1 See School, p. 146 for cable cast-on, invisible cast-on, grafting, and intarsia knitting. 2 Sweater is worked in 2 pieces, from cuff to center front, then joined at center back band. 3 When working cross motifs on Body Chart, use separate strands or bobbins of D. 4 Sl sts purlwise with yarn in back (wyib) or with yarn in front (wyif) as indicated.

Linen st OVER AN EVEN NUMBER OF STS

Row 1 (RS) K1, \*k1, sl 1 wyif, rep from\*, end k1. 2 P1, \*p1, sl 1 wyib; rep from\*, end p1. Rep rows 1 and 2 for Linen st.

LEFT HALF

Sleeve

Cuff

With smaller needle and E, cast on 38 (42, 42) sts. Work in Linen st in the foil color sequence: [2 rows E, 2 rows C] twice, 4 rows D, 2 rows B, 4 rows D, [2 rows C, 2 rows E] twice.

Above cuff

With D, k 1 row, p 1 row. Next row (RS) Knit, inc 16 sts evenly across—54 (58, 58) sts. Beg Body Chart: Next row (WS) Reading chart from left to right and beg where indicated for your size, work chart row 29 (13, 1). Cont in pat through chart row 63 (55, 43). Cont in chart pat, working shaping as foll: [Cable cast on 1 st at beg of next 2 rows, work 4 rows even] twice. Cast on 1 st at beg of next 26 rows, then 2 sts at beg of next 6 rows—96 (100, 100) sts.

Body

Cast on 40 (42, 46) sts at beg of next 2 rows—176 (184, 192) sts. Work even through chart row 145.

Shape neck

Next row (RS) K87 (91, 95), join 2nd ball of yarn and bind off center 2 sts, k to end. Working both sides at same time, bind

(continues on page 122)

When is a sweater not just a sweater but a piece of wearable art? Ask Judy to design a knit garment and you are sure to find out. Her Southwest home is reflected in her styling, patterning, and yarn choices. This side-to-side cardigan is a beauty. The plant-dyed color mixtures she uses truly look like the sweeping canyons of Judy's hiking adventures.

"The inspiration for this piece came while on a hiking and camping adventure with my husband in the canyon country of the American Southwest. While hiking along the canyon rim, we sighted a long, steep canyon wall—an ancient Anasazi Native American dwelling named 'Moon House.' We scrambled down the canyon wall and enjoyed an up-close view of this special place. Since I never go anywhere without yarn and needles, I was prepared. Best of all, merely by chance, the yarn I picked out for the trip exactly matched the landscape of the place.

"I love plant-dyed yarns because they best reflect the colors and essence of the Southwest landscape. I think the colors are more complex and the process of dyeing with plants is naturally tied to the land. All of this fits with my design philosophy of inspiration flowing from nature. The teal green was just like the Pinon Pine, and the 'Chaco Canyon' Forever Random Blend with its splendid unpredictability looked just like the canyon walls. The colors were right and the Anasazi rock art gave substance to the design. Perhaps this sweater will let others experience the magic of the place that inspired it!"

Designer - Judy Dertum

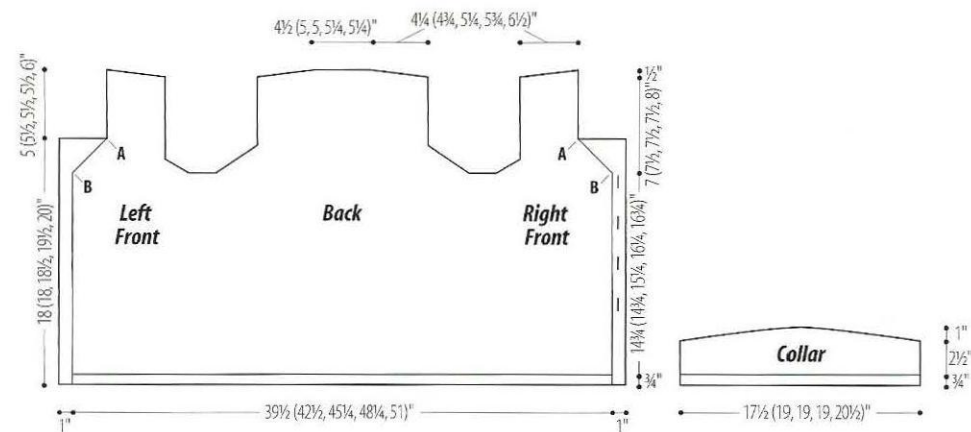


HOUSE CANYON CARDIGAN HOUSE CANYON CARDIGAN COLOR FOR FALL M





SLEEVELESS BLAZER BLAZING SLEEVELESS BLAZER BLAZING SLEEVELESS BLAZER



Notes

1 See School, p. 146 for ssk and long-tailed cast-on. 2 Garment is worked in one piece to underarm, then divided for fronts and back. 3 Use long-tailed cast-on throughout. 4 Charts on p. 127.

Body

With 32" circular needle and A, cast on 180 (194, 206, 220, 234) sts. K 7

Intermediate+

Sizes	shown				
S	M	L	XL	XXL	

Finished Measurements (buttoned)

Underarm	40 1/2"	43 1/2"	46 1/4"	49 1/4"	52"
Length	23"	23 1/2"	24"	25"	26"

Yarns

A Cherry Tree Hill Yarn Shetland Wool

100% wool  
8oz (224g); 600yd (540m); 14 wraps/inch  
#Cabin Fever - hanks

1	1	2	2	2
---	---	---	---	---

B Cherry Tree Hill Yarn Wool Boucle

100% wool  
8oz (224g); 560yd (504m); 13 wraps/inch  
#Slate - hanks

1	1	1	1	1
---	---	---	---	---

Needles Size 6 (4mm) circulars, 16" (40cm) and 32" (80cm) long or size to obtain gauge

Buttons JHB International Chronos Four 3/4" (20mm) #87269 marbled gray

Extras Size G/6 (4.00mm) crochet hook

Stitch markers and holders

Gauge 22 sts to 4" (10cm) and 32 rows to 3" (7.5cm) over Chart pat, using size 6 (4mm) needle

rows, inc 37 (39, 43, 45, 47) sts evenly across last row—217 (233, 249, 265, 281) sts. Work in Chart pat until piece measures 15 1/2 (15 1/2, 16, 17, 17 1/2)" from beg, end with a WS row. Divide for fronts and back (Notes 1 K first and last st of every row for selvage. 2 Work decs 1 st in from edge.)

**Next row** (RS) Cont pat, k1, ssk, work 44 (48, 51, 55, 58) sts (right front), bind off 12 (12, 14, 14, 16) sts (underarm), work until there are 99 (107, 113, 121, 127) sts for back, bind off 12 (12, 14, 14, 16) sts (underarm), work to last 3 sts, k2tog, k1 (left front). Place marker at each end of row to mark beg of neck shaping. **Next row** (WS) K1, work to last st of left front, k1. Place rem sts on hold.

Left Front

Shape armhole and neck

Shape armhole and neck edges simultaneously as foll: Bind off at armhole edge (beg of RS rows) 3 (3, 3, 3, 4) sts once, then dec 1 st every other row 4 times, AT SAME TIME, dec 1 st at neck edge (end of RS rows) on next row, then every other row 2 (4, 4, 6, 4) times more, then every 4th row 5 (4, 4, 3, 4) times—31 (34, 37, 40, 43) sts.

Shape lapel

**Next row** (WS) Bind off 8 sts, work to end—23 (26, 29, 32, 35) sts. Work even until armhole measures 7 (7 1/2, 7 1/2, 7 1/2, 8)", end with a WS row.

Shape shoulder

Bind off at armhole edge 7 (8, 9, 10, 11) sts once, 8 (9, 10, 11, 12) sts twice.

Right Front

With WS facing, join yarn at armhole edge and work as for left front, reversing shaping.

Back

With WS facing, join yarn at armhole edge and work as foll:

Shape armholes

Bind off 4 sts at beg of next 2 rows, then dec 1 st each side every other row 10 times—71 (79, 85, 93, 99) sts. Work even until armhole measures same length as fronts to shoulder. Shape shoulder each side as for fronts. Bind off rem 25 (27, 27, 29, 29) sts.

Making a blazer with a twist wasn't exactly what Cindy had in mind. She was simply looking for a practical, classic piece that would suit her current lifestyle. She got great results when she combined two hand-dyed yarns—a dark-toned, textured wool and a vibrant Shetland wool.

"I'm at the point in my life where I become quite warm at times and have found myself making and wearing more sleeveless garments. I wanted a garment that would be just right for a limited amount of yarn (not quite enough for a long-sleeved sweater) and yet would look tailored and classic.

"It struck me that what I wanted was a sleeveless blazer that would have the best of both worlds. It would look pulled together and neat, and would be comfortable to wear when I was feeling too warm for long sleeves. I ended up with exactly what I had in mind—for a change!"

Designer - Cindy Nicholls

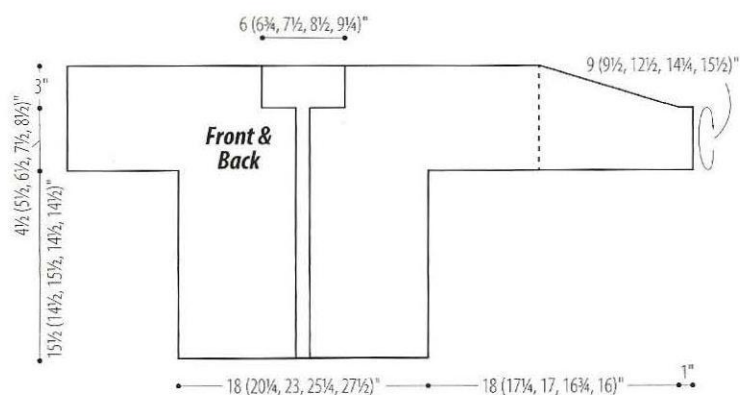
(continues on page 127)



G SLEEVELESS BLAZER BLAZING SLEEVELESS BLAZER BLAZING COLOR FOR FALL





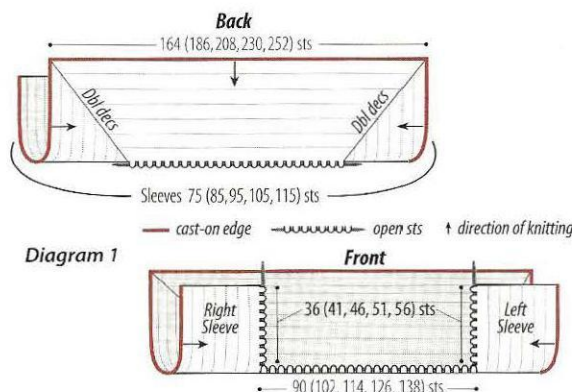


## Notes

**1** See *School*, p. 146 for long-tailed cast-on, SK2P, S2KP2, ssk, right and left-slanting M1, and 3-needle bind-off (ridge effect). **2** Cast on using long-tailed cast-on.

## Sweater

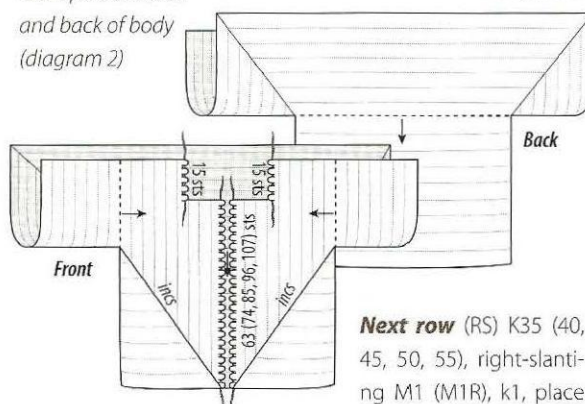
Back from neck to underarm, and upper portion of sleeves (diagram 1).



With MC, cast on 314 (356, 398, 440, 482) sts. Work in garter st and Stripe pat, foll chart, AT SAME TIME, work decs as foll:  
**Row 1** (RS) K72 (82, 92, 102, 112), SK2P, k164 (186, 208, 230, 252), SK2P, k72 (82, 92, 102, 112). **2 and all WS rows** Knit. **3** K71 (81, 91, 101, 111), SK2P, k162 (184, 206, 228, 250), SK2P, k71 (81, 91, 101, 111). **5** K70 (80, 90, 100, 110), SK2P, k160 (182, 204, 226, 248), SK2P, k70 (80, 90, 100, 110). Cont working 1 less st before first dec and after last dec, and 2 less sts between decs, until last row worked is k35 (40, 45, 50, 55), SK2P, k90 (102, 114, 126, 138), SK2P, k35 (40, 45, 50, 55)—162 (184, 206, 228, 250) sts. K 1 row.

Main part of fronts and back of body (diagram 2)

Diagram 2



**marker** (pm), left-slanting M1 (M1L), k90 (102, 114, 126, 138), M1R, k1, pm, M1L, k to end. **Next row** Knit. **Next row** \*K to 1 st before marker, M1R, k1, sl marker, M1L; rep from\* once more, k to end. Rep last 2 rows until there are 151 (171, 191, 211, 231) sts between markers. K 1 row.

(continues on page 126)

In Spring 1989 (K14), Knitter's first featured Elizabeth Zimmermann's Adult Surprise Jacket. As part of our ongoing tribute to the genius of Elizabeth, we are bringing you an update of this classic piece. If you've never knit a Surprise Jacket, Elizabeth recommends you begin with a Baby Surprise (updated in Fall '99 - K56). Our new version of this old favorite is done in saturated fall tones in a lush cabled wool with unique coconut shell buttons.

"Here is yet another variation of my mother's unique and splendid design, the Adult Surprise Jacket.

I encourage you to use Carol Anderson's inspired suggestion in Knitter's #14 (Spring '89) to 'Cast On invisibly'; if not for the entire stretch, at least for the cuff sections at the beginning and end. This negates the problem of knitting up from a relatively tight cast-on edge, and offers instead a beautiful row of live stitches which can be continued smoothly to the cuff.

Elizabeth came up with the adult version of her now-classic Baby Surprise Jacket because of persistent pestering from knitters everywhere. In our *Schoolhouse Press Spun Out #1*, her original instructions for a custom-fitted jacket are based on her Percentage System: knitters are encouraged to design their own Surprise Jacket, using their chosen gauge and their wanted measurements. In these pages, your hand will be held in a more comforting fashion, as all the math has been done for you.

Imagine: from the Baby Surprise Jacket designed for her grandson's birth in 1968, to the Adult version in 1981, Elizabeth's brain child has become a veritable classic, worn by babies and adults around the world. I'm quite sure Elizabeth is smiling."

Meg Swansen

## Intermediate +

Sizes	shown				
S	M	L	XL	XXL	

## Finished Measurements (buttoned)

Underarm	36"	40 1/2"	46"	50 1/2"	55"
Length	24"	24"	26"	26"	27"

## Yarns

Karabella Yarns *Aurora* 8 100% merino wool 1 3/4oz (50g); 96yd (87m); 11 wraps/inch

MC #14 Slate - balls

6	6	7	8	9
---	---	---	---	---

A #6 Medium Brown - balls

4	4	5	6	6
---	---	---	---	---

B #10 Green - balls

3	3	4	5	5
---	---	---	---	---

C #1410 Khaki - balls

3	3	3	4	5
---	---	---	---	---

D #11 Olive - balls

3	3	3	4	5
---	---	---	---	---

E #1313 Brick - balls

2	3	3	3	4
---	---	---	---	---

**Needles** Size 7 (4 1/2mm) circular, 29" (74cm) long or size to obtain gauge

**Buttons** Durango Coconut

Seven 1" (25mm) #C1A Brown rectangle

**Extras** Stitch markers and holders

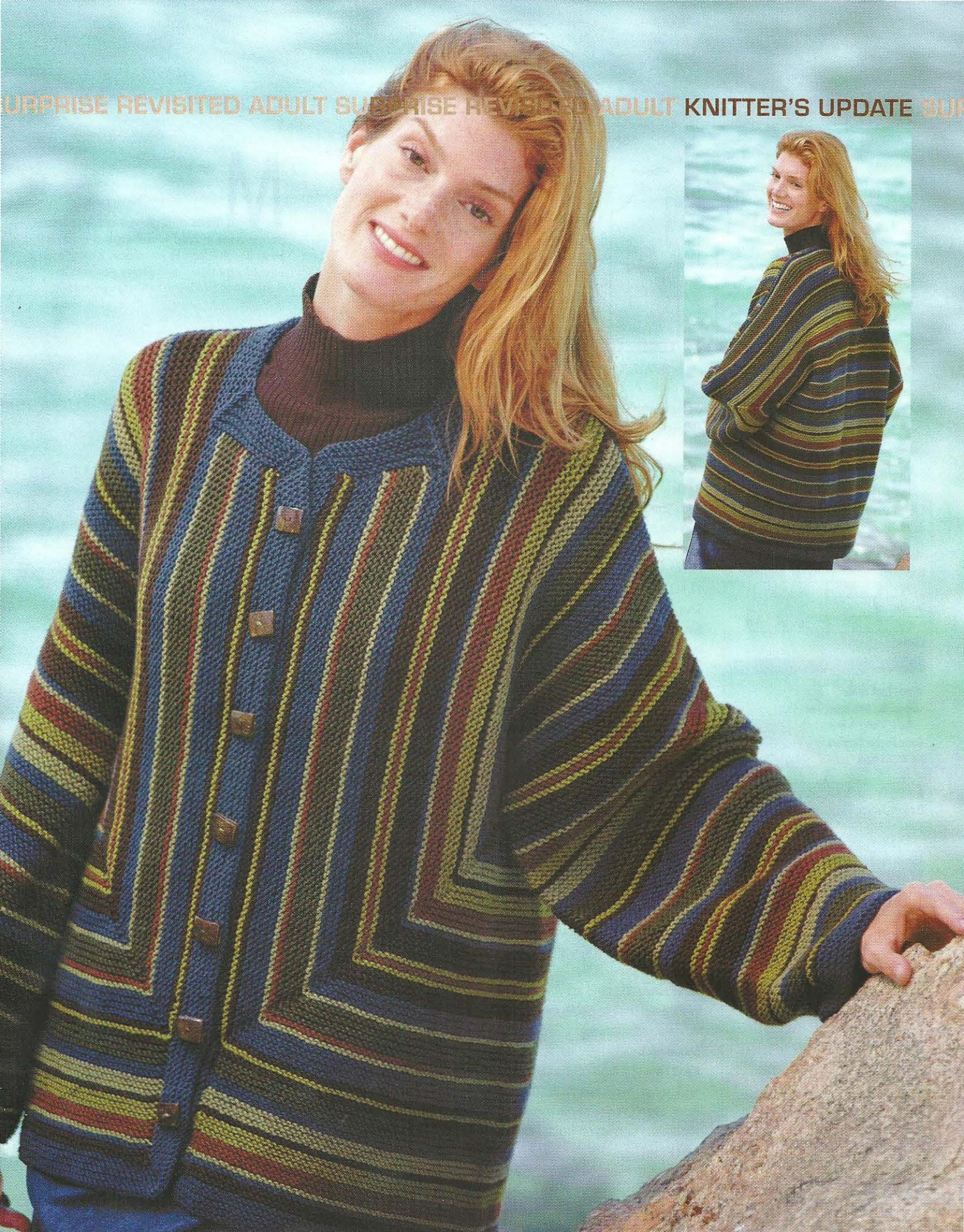
Extra size 7 circular needle, 24" or longer

One size 7 double-pointed needle (dpn)

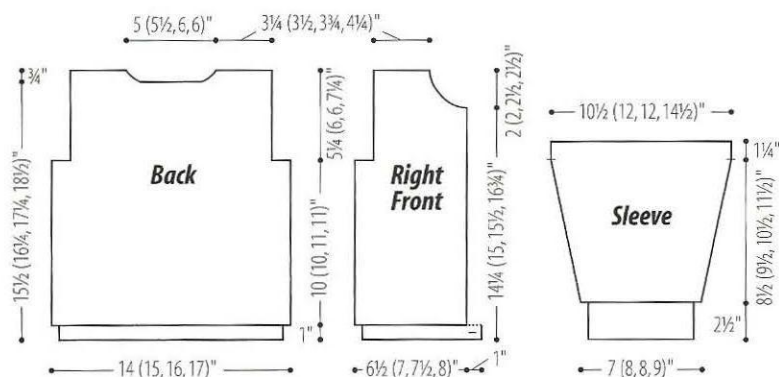
**Gauge** 20 sts and 38 rows to 4" (10cm) over garter st (k every row), using size 7 (4 1/2mm) needle



SURPRISE REVISITED ADULT SURPRISE REVISITED ADULT KNITTER'S UPDATE SUR







## Notes

1 See *School*, p. 146 for ssk, M1, loop cast-on, and 3-needle bind-off. 2 See p. 140 for pompons. 3 Sweaters are

worked with 2 strands of yarn held tog, except for the pockets, which are worked with single strands.

## GLOVE POCKET VERSION

### Back

With size 10 (6mm) needles and 2 strands of MC held tog, cast on 53 (57, 61, 65) sts. **Beg rib: Row 1** (RS) \*K1, p1; rep from\*, end k1. Work 5 more rows in rib, inc 3 sts evenly across last row—56 (60, 64, 68) sts. Work in St st until piece measures 11 (11, 12, 12)" from beg, end with a WS row.

### Shape armholes

Bind off 5 sts at beg of next 2 rows—46 (50, 54, 58) sts. Work even until armhole measures 4½ (5¼, 5¼, 6½)", end with a WS row.

### Shape neck

**Next row** (RS) K14 (15, 16, 18), join 2nd ball of yarn and bind off center 18 (20, 22, 22) sts, k to end. Working both sides at same time, dec 1 st at each neck edge on next RS row. Work 1 row even. Place rem 13 (14, 15, 17) sts each side on hold.

### Right Front

With size 10 (6mm) needles and 2 strands of MC held tog, cast on 31 (33, 35, 37) sts. Work 2 rows in k1, p1 rib.

**Buttonhole row** (RS) K1, p1, k1, bind off 1 st, rib to end. **Next row** Rib to last 3 sts, loop cast on 1 st over bound-off st, p1, k1, p1. Rib 1 row. **Next row** (WS) Rib to last 7 sts, inc 2 sts evenly across, place rem 7 sts on hold for front band—26 (28, 30, 32) sts. Work in St st until piece measures same length as back to armhole, end with a RS row.

### Shape armhole

**Next row** (WS) Bind off 5 sts, p to end—21 (23, 25, 27) sts. Work even until armhole measures 3¼ (4, 3½, 4¾)", end with a WS row.

### Shape neck

**Next row** (RS) Bind off 3 sts (neck edge), k to end. Dec 1 st at neck edge every row 5 (6, 7, 7) times—13 (14, 15, 17) sts. Work even until armhole measures same length as back to shoulder. Place sts on hold.

### Left Front

With size 10 (6mm) needles and 2 strands of MC held tog, cast on 31 (33, 35, 37) sts. Work 6 rows in rib as for back, working last

(continues on page 124)

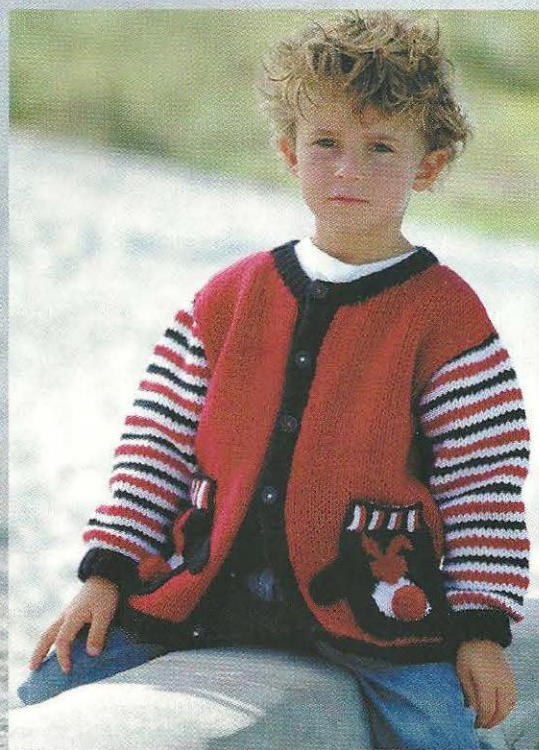
Mittens and gloves are important accessories in cold weather, but especially easy for children to misplace. Kathy's idea of adding mitten and glove pockets to these classic cardigans is clever and unbelievably practical. The sweaters are made with a double strand of an easy-care acrylic yarn (the pockets use only one strand).

"Keeping up with kids is always a challenge, especially those overnight growth spurts. These cardigans are a breeze to knit and I guarantee you will finish them before those little hands outgrow the pockets!"

"This is an easy, fun pattern to knit, but there are a couple of helpful hints I'd like to pass on to make things go a little more smoothly. The glove and mitten pockets are first knit and then edged with a simple crochet slipstitch. The pockets look somewhat unformed before the crochet work is done, but be assured that the pockets will look as they do in the photograph once the slipstitch is complete. Also, be sure to block the pockets before sewing them to the cardigan fronts."

Designer - Kathy Cheifetz

Intermediate +				
Sizes		shown		
2	4	6	8	
Finished Measurements (buttoned)				
Underarm				
28"	30"	32"	34"	
Length				
16½"	17"	18"	19¼"	
Yarns				
Patons Look At Me				
60% acrylic, 40% nylon; 1¼oz (50g)				
152yd (139m); 11 wraps/inch				
Glove Pocket Version				
MC #6364 Black - balls				
5	6	7	7	
A #6385 Orange; B #6370 Purple; C #6365 Red;				
D #6366 Yellow; E #6367 Blue; F #6368 Green -				
balls				
1 ball of each color (A-F) for each size				
Mitten Pocket Version				
MC #6365 Red - balls				
5	6	7	7	
A #6364 Black - balls				
2	2	3	3	
B #6351 White - balls				
1	2	2	2	
Needles				
Sizes 2, 3, 8 and 10 (2¼, 3, 5 and 6mm) or size to obtain gauge				
Buttons Glove Pocket Version				
JHB International Peoria				
Six ¾" (15mm) Assorted colors				
Mitten Pocket Version				
JHB International Cheyenne				
Six ¾" (20mm) #40070 Black				
Extras				
Stitch holders and markers				
Size D/3 (3.00mm) crochet hook				
Gauge				
16 sts and 20 rows to 4" (10cm) over				
St st (k on RS, p on WS), using size 10 (6mm)				
needles and 2 strands of yarn held tog				

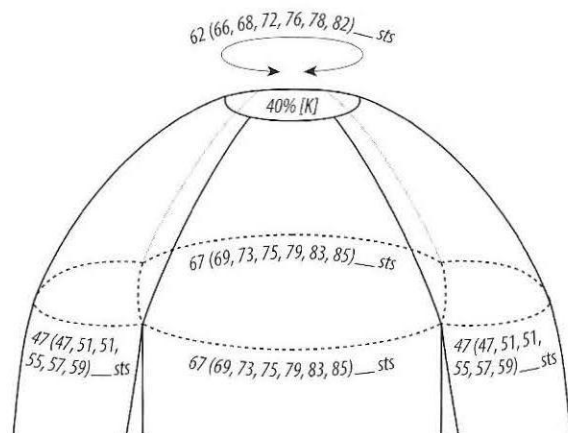




TWO POCKETS FOR TWO POCKETS FOR TWO POCKETS FOR TWO KID'S CORNER PO







Now, for the first time, we must concern ourselves with row gauge. So far, we simply knitted until the sleeves or body were the length we wanted, but now we have a finite height into which to work a specific number of decreases.

You know the number of stitches you have on the combined sleeves and body (minus the underarm sts) and you know you want to end up with about 40% [K] for the neck opening. Another ballpark guide is that the

yoke depth, measured diagonally from the sleeve/body juncture to the neck, will be roughly one-half the body width.

You may use the body of the sweater as a gigantic swatch for determining your row gauge, but please remember that row gauge is a quixotic thing. With identical stitch gauges in the recommended wool, row gauge may vary from  $5\frac{1}{4}$  to  $6\frac{1}{2}$  rows to 1". But I don't want to fuss you. For most average adult sizes, this simple raglan shape works itself out proportionally even if you do not bother with the mathematics.

If you are knitting sizes XS, S, M, L, or XL, you may work the two sets of short rows before beginning the yoke shaping. For sizes XXL and XXXL, you may start the shaping right away...at the same time as you work the short rows.

Note: remember knitting back backwards in Part I? You may want to employ that newly learned technique as you work your short rows.

## RAGLAN YOKE

At this point—with sleeves and body united—it is possible to finish the yoke in any of a number of different shapes. We, however, are knitting a raglan which requires a bit of thinking and calculating. After joining the sleeves to the body, we have 228 (232, 248, 252, 268, 280, 288) stitches on the needle. We are heading for a 40% [K] neck circumference. For the sample sizes, that would be 62 (66, 68, 72, 76, 78, 82) stitches.

## Raglan decreases

First a word about the decreases themselves—you have several methods from which to choose (see the box on page 120). The 4 raglan points are where the sleeves join the body. Flip a coin to decide whether you want that point to be the first sleeve stitch or the last body stitch. Mark those 4 stitches, moving the round marker to the right back raglan point. The object is to get rid of 8 stitches every decrease round: 2 stitches at each of the 4 raglan points. You may work a double decrease at each point (turning 3 stitches into 1), or a pair of single decreases (turning 2 stitches into 1). If you choose a pair of singles, they needn't be adjacent; you can separate them

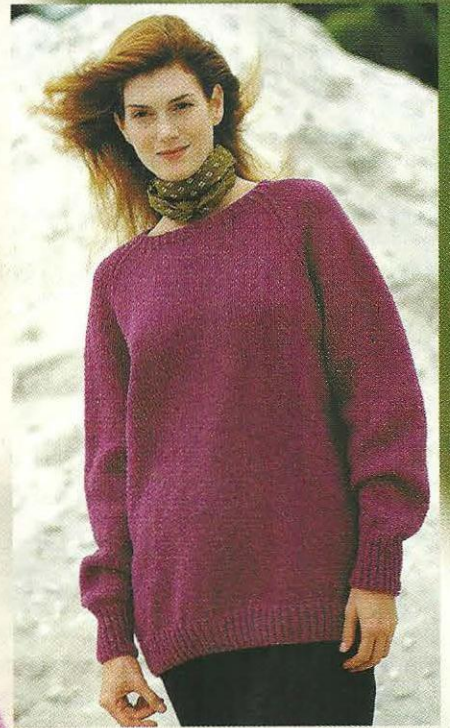
(continues on page 120)

We're in the home stretch of our four-part sweater series. The ever-important raglan yoke shaping is reviewed here. Meg discusses raglan shaping using a variety of decrease methods and adding short rows to raise the back neck for a better fit. The finale will cover finishing. How's your sweater coming along? We hope to see some of them early next year.

Intermediate							
Sizes							
XS	S	M	L	XL	XXL	XXXL	
Finished Measurements							
Underarm							
39"	41"	43"	45"	47"	49"	51"	
Length							
22"	23"	24½"	25½"	28"	28½"	28½"	
Yarns							
Schoolhouse Press/Barlett yarns *Shetland Wool *Noted as Rangeley Wool before. 100% wool 4oz (112g); 210yd (189m); 8 wraps/inch #Wild Grape - skeins							
5	5	6	6	6	7	8	
Needles							
Size 7 (4½mm) circulars, 16" (40cm) and 24" (60cm) long or size to obtain gauge. Smaller size needle for the ribbing, if wanted. Size 7 circular, 29" (74cm) long. Four size 7 double-pointed needles (dpn) (OR another pair of 24" circulars will replace both the dpn and the 16" needles).							
Extras							
Stitch markers. A sharp and a blunt sewing-up needle.							
Gauge							
16 sts and 24 rows to 4" (10cm) over St st (k every rnd), using size 7 (4½mm) needle							



ED IN 4 PARTS: PART 3 SWEATER IN 4 PARTS: PART 3 BASIC CIRCULAR RAGLAN SW





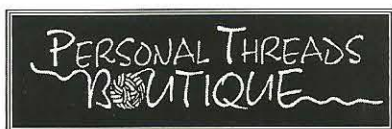
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## SWEATER IN FOUR PARTS

(continued from page 118)

by a knit stitch, a purl stitch, or even a p1, 2-stitch cable, p1.

### Shaping the back neck

To raise the back of the neck and make the front neck lower at the same time, short rows are necessary in the yoke. If you have already inserted short rows in the body, they will make the back (or front) a bit longer, but will have no effect on the yoke. We will need only about 4 or 5 sets altogether, and I've decided to put a few at the base of the yoke and the rest at the top.

### Let's begin

All right. Knit across the back, left sleeve, and front to the right front raglan marker. On the next round we will insert two sets of short rows.

Beginning at the wearer's right front raglan marker, knit around to 8 stitches beyond the left front raglan marker and wrap. Work back to 8 stitches beyond the right front raglan marker and wrap. Work forward to within 3 or 4 stitches of the first wrap and wrap again. Work back to same point on right front and wrap.

Short rowing is completed for the time being. Work forward to end of round, knitting all wraps together with their slipped stitches—4 extra rows inserted.

### Start raglan decreases

(A pair of single decreases separated by a seed stitch) **Rnd 1** \*Work to within 2 sts of marker, k2tog, p1 (marked stitch), ssk. Repeat from \* 3 more times. **Rnd 2** Knit. Repeat rnds 1 and 2 for a total of 20 (20, 22, 22, 24, 25, 25) times—62 (66, 68, 72, 76, 78, 82) stitches.

### Or, stop and check your progress

After about 6-7" of yoke, slip half the stitches onto a thread and try sweater on. Measure the distance remaining to neck height and multiply it times your row gauge. That will tell you how many rounds you have left to get the number of stitches down to 40% [K]. If the yoke looks as if it will be too shallow, you may switch to decreasing every 3rd round. Press on.

### The final set of short rows

When you have reached approximately 1" shy of wanted yoke depth, work two more sets of short rows across the back as you did at the yoke beginning (maintaining the raglan decreases every other round).

### Another opportunity

If you have still have extra stitches to get rid of after wanted height is reached, we will show you how to easily deal with them next time. ☺

## RAGLAN DECREASES

You probably know that a k2tog is a right-leaning decrease and an ssk is a left-leaning decrease. So logically you would work a k2tog, separating stitch(es), ssk. But nothing is cast in bronze here. There is nothing to stop you from reversing those, or working any type of double decrease you like. Any regularly repeated decrease (as long as it is kept in line) will form a pretty pattern. Experiment on a swatch if you like. See *School*, p. 146 for S2KP2 and SK2P definitions.



Dec rnd: K2tog, work separating st, ssk.



Dec rnd: Ssk, work separating st, k2tog.



Dec rnd: S2KP2.



Dec rnd: K3tog.



Dec rnd: SK2P.

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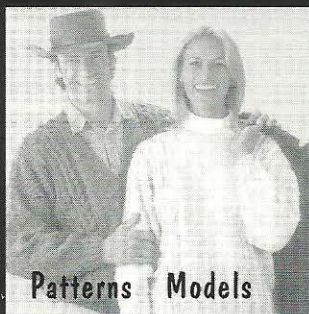
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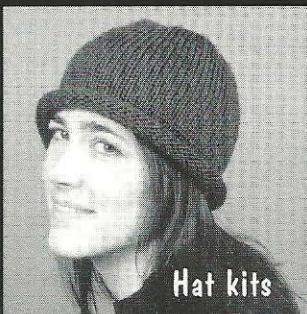
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## HUES IN HORIZONTAL

(continued from page 108)

### Buttonband

With RS facing, smaller needles and MC, pick up and k98 (98, 102, 106, 110) sts evenly along left front edge. Work 1¼" in K2, P2 rib. Bind off.

### Buttonhole band

Place 5 (5, 5, 6, 6) markers for buttonholes along right front edge, with the first and last 1" from upper and lower edges, and 3 (3, 3, 4, 4) others spaced

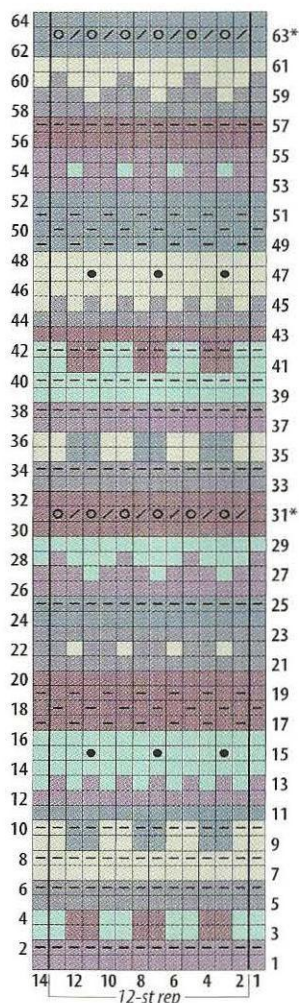
evenly between. Work to correspond to buttonband, working buttonholes on a RS row at markers when band measures ½", as foll: Bind off 2 sts at each marker; on foll row, cast on 2 sts over each pair of bound-off sts. Place markers 8 (8, 8½, 9, 10)" down from shoulders on front and back for armholes. Sew top of sleeves between markers. Sew side and sleeve seams. Sew on buttons. □

## IN OTHER WORDS

### CHART PAT MULTIPLE OF 12 STS, PLUS 2

(Notes 1 When working 2-color rows, carry yarn not in use across WS of work. 2 On chart rows 31 and 63, work k2tog as k1 if it falls at end of row.)

**Row 1** (RS) With C, knit. **2** Knit. **3** \*K2B, k2A; rep from\*, end K2B. **4** Purl, matching colors. **5 and 6** With D, knit. **7 and 8** With E, knit. **9 and 10** \*K2E, k2MC; rep from\*, end k2E. **11** With MC, knit. **12** With C, purl. **13** \*K1C, k1B; rep from\*. **14 and 16** With B, purl. **15** \*K2, [k1, sl st back to LH needle] twice, then k st again, k1; rep from\*, end k2. **17 and 19** With A, \*k1, p1; rep from\*. **18** \*P1, k1; rep from\*. **20** Purl. **21 and 23** With D, knit. **22** \*P2D, p1E; rep from\*, end p2D. **24 and 25** With MC, purl. **26** With C, purl. **27** K2C, \*k1B, k3C; rep from\*. **28** P1B, p1C, \*p3B, p1C; rep from\*. **29** With B, knit. **30 and 32** With A, purl. **31** K1, \*k2tog, yo; rep from\*, end k1. **33 and 34** With D, knit. **35** \*K2E, k2MC; rep from\*, end k2E. **36** Purl, matching colors. **37 and 38** With C, knit. **39 and 40** With B, knit. **41 and 42** \*K2B, k2A; rep from\*, end k2B. **43** With A, knit. **44** With D, purl. **45** \*K1D, k1E; rep from\*. **46 and 48** With E, purl. **47** \*K2, [k1, sl st back to LH needle] twice, then k st again, k1; rep from\*, end k2. **49 and 51** With MC, \*k1, p1; rep from\*. **50** \*P1, k1; rep from\*. **52** Purl. **53 and 55** With C, knit. **54** \*P2C, p1B; rep from\*, end p2C. **56 and 57** With A, purl. **58** With D, purl. **59** K2D, \*k1E, k3D; rep from\*. **60** P1E, p1D, \*p3E, p1D; rep from\*. **61** With E, knit. **62 and 64** With MC, purl. **63** K1, \*k2tog, yo; rep from\*, end k1. Rep rows 1-64.



### Stitch key

- K on RS, p on WS
- P on RS, k on WS
- Yo
- ⊠ K2tog
- ⊙ [K1, sl st back to LH needle] twice, then k st again

\*On rows 31 & 63, work k2tog as k1 if it falls at end of row.

### Color key

- Navy (MC)
- Eggplant (A)
- Jade (B)
- Purple (C)
- Teal (D)
- Celery (E)

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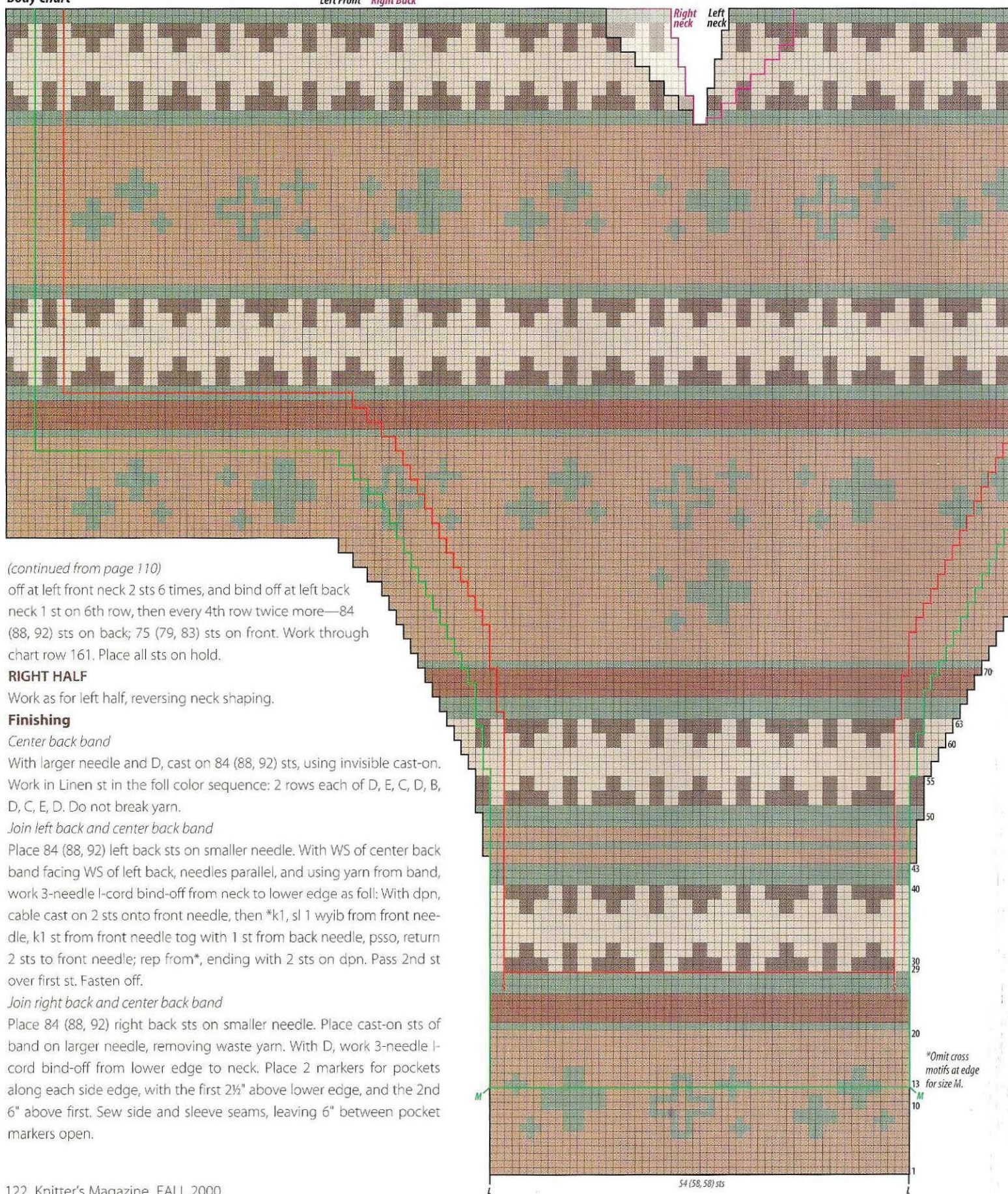




# MOON HOUSE CANYON CARDIGAN

## Body Chart

Left Front Right Back



(continued from page 110)

off at left front neck 2 sts 6 times, and bind off at left back neck 1 st on 6th row, then every 4th row twice more—84 (88, 92) sts on back; 75 (79, 83) sts on front. Work through chart row 161. Place all sts on hold.

## RIGHT HALF

Work as for left half, reversing neck shaping.

## Finishing

### Center back band

With larger needle and D, cast on 84 (88, 92) sts, using invisible cast-on. Work in Linen st in the foll color sequence: 2 rows each of D, E, C, D, B, D, C, E, D. Do not break yarn.

### Join left back and center back band

Place 84 (88, 92) left back sts on smaller needle. With WS of center back band facing WS of left back, needles parallel, and using yarn from band, work 3-needle l-cord bind-off from neck to lower edge as foll: With dpn, cable cast on 2 sts onto front needle, then \*k1, sl 1 wyib from front needle, k1 st from front needle tog with 1 st from back needle, psso, return 2 sts to front needle; rep from\*, ending with 2 sts on dpn. Pass 2nd st over first st. Fasten off.

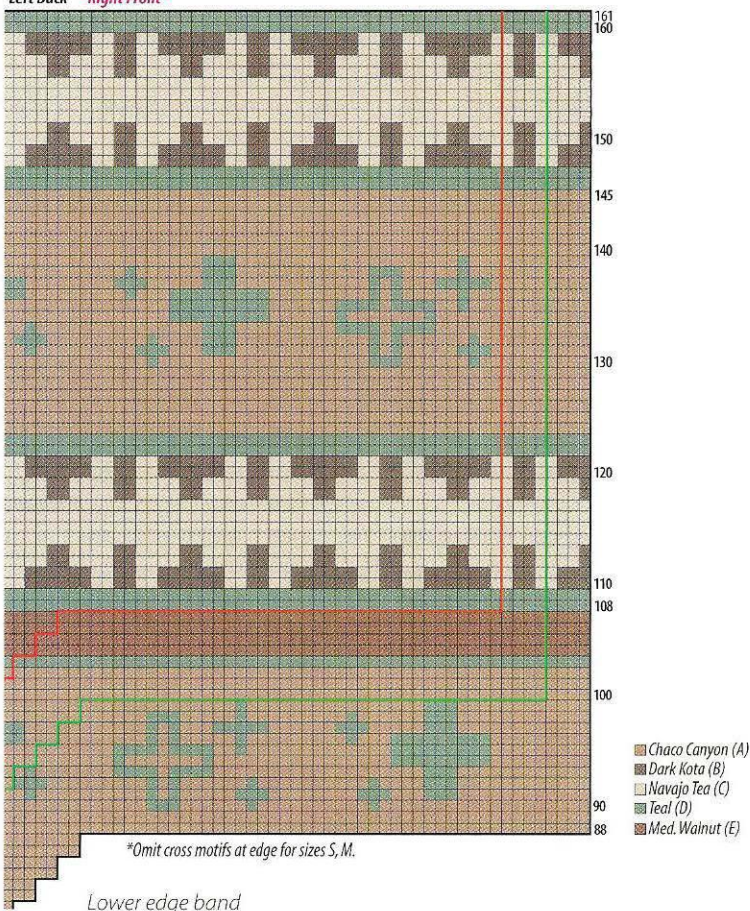
### Join right back and center back band

Place 84 (88, 92) right back sts on smaller needle. Place cast-on sts of band on larger needle, removing waste yarn. With D, work 3-needle l-cord bind-off from lower edge to neck. Place 2 markers for pockets along each side edge, with the first 2½" above lower edge, and the 2nd 6" above first. Sew side and sleeve seams, leaving 6" between pocket markers open.

\*Omit cross motifs at edge for size M.



Left Back Right Front



Lower edge band

With RS facing, smaller needle and E, beg at left front edge and pick up and k180 (206, 244) sts along lower edge. Work 1" in Linen st, beg and end with row 2. Work I-cord bind-off as foll: With dpn, cable cast on 2 sts onto needle, then \*k1, sl 1 wyib, k1, pssso, sl 2 sts back to LH needle; rep from\*, ending with 2 sts on dpn. Place these 2 sts on hold. Cut yarn.

#### Buttonhole band

Mark positions for 7 buttonholes along right front, with the first and last 1/2" from neck and lower edges, and 5 others spaced evenly between. Place 75 (79, 83) right front sts on larger needle. **Next row** (RS) With E, pick up and k5 sts along lower edge band, then work from \* of row 1 of Linen st to end—80 (84, 88) sts. Cont in Linen st as foll: 1 row E, 2 rows C, 2 rows D. Change to smaller needle and work 2 rows with B. Work 1 row with D, working buttonholes (k2tog, yo) at each marker. Place sts on hold.

#### Buttonband

Place 75 (79, 83) left front sts on larger needle. **Next row** (RS) With E, work row 1 of Linen st to end, then pick up and k5 sts along lower edge band—80 (84, 88) sts. Cont as for buttonhole band, omitting buttonholes.

#### Collar

With RS facing, smaller needle and D, beg at edge of right front band and pick up and k26 sts along front neck, 48 sts along back neck, and 26 sts along left front neck—100 sts. Work 10 rows in k1, p1 rib. Work in Linen st, beg with row 1, as foll: 2 rows C, 2 rows E, 2 rows C, 4 rows D, 2 rows B, 4 rows D, 2 rows C, 2 rows E, 2 rows C, 1 row D. Place sts on hold.

#### I-cord edging

(**Note:** Sl sts purlwise wyib.)

Place right front band sts on smaller needle. With RS facing, dpn and D, pick up



#### Alternate colorways in La Lana Wools

1. Silver Streak A Gray, Millspun B Bayetta Red, C White, D Black, Handspun E Gray
2. Forever Random Blends A Pastoral, Millspun B Light Madder, C Green, D Dark Madder, E Logwood Lavendar

and k1 st behind 2 sts on hold at lower edge band. Place this st and 2 sts from holder on right front needle. With dpn, [k1, sl 1, k1, pssso, pick up and k1 st along lower edge band, sl 3 sts to LH needle] 3 times. \*\*K1, sl 1, k1, pssso, sl 2 sts back to LH needle, k2, sl 2 sts back to LH needle, k1, sl 1, k1, pssso, sl 2 sts back to LH needle, k2, \*sl 2 sts back to LH needle, k1, sl 1, k1, pssso; rep from\* across, ending with 2 sts on dpn.\*\* Place sts at top of collar on smaller needle. With dpn, pick up and k1 st along right edge of collar. Place these 3 sts on collar needle. [K1, sl 1, k1, pssso, pick up and k1 st along collar edge, sl 3 sts to LH needle] 20 times. Work from \*\* to \*\* once, ending with 2 sts on dpn and 1 st on LH needle. Sl 2 sts back to LH needle. K2, sl sts back to LH needle. K1, sl 1, k1, pssso, sl sts back to LH needle. K2, pick up and k1 st from left edge of collar, sl 3 sts back to LH needle. [K1, sl 1, k1, pssso, pick up and k1 st along collar edge, sl 3 sts back to LH needle] 20 times. K1, sl 1, k1, pssso. Place sts from left front edge on smaller needle. Sl 2 sts from dpn to LH needle. Work I-cord bind-off as before, ending with 2 sts on dpn and 1 st on LH needle. Sl 2 sts back to LH needle. K2, sl 2 sts back to LH needle. K1, sl 1, k1, pssso, sl sts back to LH needle. K2, pick up and k1 st from lower edge band, sl 3 sts back to LH needle. [K1, sl 1, k1, pssso, pick up and k1 st along edge, sl 3 sts back to LH needle] 3 times. K1, sl 1, k1, pssso. Graft open sts to cast-on sts on lower edge band.

#### Right pocket

With RS facing, smaller needle and C, pick up and k22 sts along back edge of pocket opening. Work in St st, casting on 2 sts at beg of every RS row 3 times, then 1 st twice—30 sts. Work even until piece measures 3 1/2" from beg, end with a WS row. Cont in St st, dec 1 st at beg of every RS row 5 times—25 sts. Work even until piece measures 5" from beg, end with a WS row. Bind off. Push pocket to inside of garment.

#### Make pocket flap

With RS facing, smaller needle and D, pick up and k24 sts along front edge of pocket opening. Work 3 rows in Linen st, beg with row 2. Bind off.

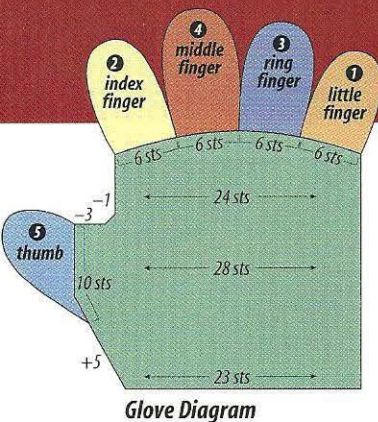
Sew flap at each side. Sew lining to inside of garment.

#### Left pocket

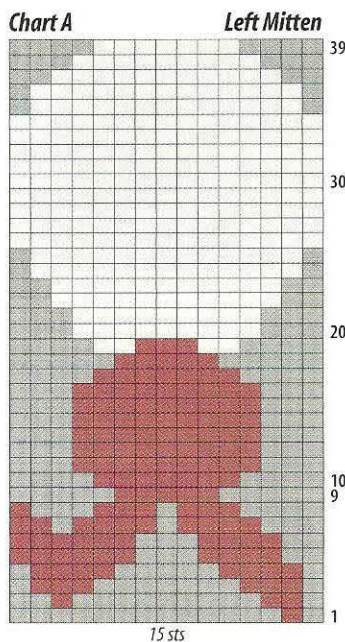
Work as for right pocket, reversing shaping. Sew on buttons. ∩



# POCKETS FOR TWO

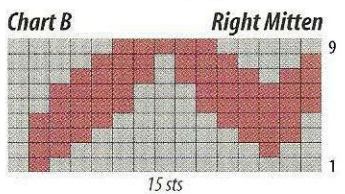


Glove Diagram



Red (MC)  
Black (A)  
White (B)

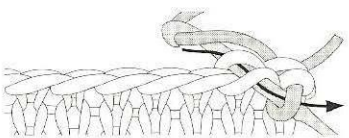
Note: Reverse ears of right mitten by working Chart B in place of first 9 rows of Chart A, then cont with Chart A from row 10.



## Slip st crochet



1 Insert the crochet hook into the fabric, catch the yarn, and pull up a loop.



2 Go into the next stitch of the fabric and draw a new loop through the fabric and the loop on the hook, leaving one loop on the hook. Make each loop a little loose so the edge won't be tight. Repeat this step to the end.

(continued from page 116)

(WS) row as foll: Rib 7 sts and place these sts on hold for front band, rib to end, inc 2 sts evenly across—26 (28, 30, 32) sts. Complete to correspond to right front, reversing shaping.

## Sleeve

With size 8 (5mm) needles and 2 strands of MC held tog, cast on 21 (23, 23, 25) sts. Work 2½" in k1, p1 rib, inc 7 (9, 9, 11) sts evenly across last (WS) row—28 (32, 32, 36) sts. Change to size 10 (6mm) needles. Work in St st and stripe pat as foll: Work 2 rows each with \*MC, A, MC, B, MC, C, MC, D, MC, E, MC, F (24 rows); rep from\*, AT SAME TIME, inc 1 st each side on 7th (5th, 7th, 5th) row, then every 6th (6th, 6th, 4th) row 6 (7, 5, 4) times, every 0 (0, 8th, 6th) row 0 (0, 2, 6) times—42 (48, 48, 58) sts. Piece measures approx 11 (12, 13, 14)" from beg. Place marker each side of row for underarm. Work 1¼" even. Bind off.

## Right Glove Pocket

(Note Work gloves with single strands of yarn.)

### Work cuff

With size 3 (3mm) needles and E, cast on 23 sts. Work in k1, p1 rib in stripe pat as foll: 1 row E; then 2 rows each D, C, and B; 4 rows A; then 2 rows each B, C, D and E. Bind off with E.

### Shape palm and base of thumb

With RS of cuff facing, size 3 (3mm) needles and F, pick up and k23 sts along cast-on edge. **Row 1** (WS) Purl. **2** K to last st, M1, k1. **3-10** Rep rows 1 and 2 four times more—28 sts. Work 6 rows even. **Next row** (WS) Bind off 3 sts, p to end—25 sts. **Next row** K to last 2 sts, ssk—24 sts (thumb base complete). Work 8 rows even. Piece measures approx 2¾" above cuff.

### Shape fingers

#### Little Finger

**Next row** (WS) P18 and place these sts on hold. With A, work last 6 sts as foll: P1, loop cast on 1 st, p4, loop cast on 1 st, p1—8 sts. Work 9 rows even. **Shape top:** **Next row** (WS) [P2tog] 4 times—4 sts. **Next row** [K2tog] twice—2 sts. **Next row** P2tog. Fasten off last st.

#### Index Finger

Place 18 sts on hold onto needle, ready to

work a RS row. **Next row** (RS) With F, k12 and place these sts on hold. With D, work last 6 sts as foll: K1, loop cast on 1 st, k4, loop cast on 1 st, k1—8 sts. Work 11 rows even. **Shape top:** **Next row** (RS) [K2tog] 4 times—4 sts. **Next row** [P2tog] twice—2 sts. **Next row** K2tog. Fasten off last st.

#### Ring Finger

Place 12 sts on hold onto needle, ready to work a WS row. **Next row** (WS) With F, p6 and place these sts on hold. With B, work last 6 sts as foll: P1, loop cast on 1 st, p4, loop cast on 1 st, p1—8 sts. Work 11 rows even. Shape top as for little finger.

#### Middle Finger

Place rem 6 sts on hold onto needle, ready to work a RS row. Cut F. **Next row** (RS) With C, k1, loop cast on 1 st, k4, loop cast on 1 st, k1—8 sts. Work 13 rows even. Shape top as for index finger.

#### Thumb

With RS facing and E, beg at thumb bind-off and pick up and k10 sts along edge of thumb base (see Glove Diagram). **Row 1** (WS) Purl. **2** K1, M1, k6, k2tog, k1. **3-8** Rep rows 1 and 2 three times more. **9** Purl. **10** [K2tog] 5 times—5 sts. **11** P2tog, p1, p2tog. Bind off rem 3 sts. Fold cuff in half and sew bound-off edge to WS. With crochet hook and 1 strand MC, work slip st in every st around edge of glove, omitting lower edge of cuff.

#### Left Glove Pocket

Work cuff as for right glove pocket.

### Shape palm and base of thumb

Pick up sts as for right glove pocket. **Row 1** (WS) Purl. **2** K1, M1, k to end. **3-10** Rep rows 1 and 2 four times more—28 sts. Work 5 rows even. **Next row** (RS) Bind off 3 sts, k to end—25 sts. **Next row** P to last 2 sts, p2tog—24 sts (thumb base complete). Work 8 rows even.

### Shape fingers

#### Little Finger

**Next row** (RS) K18 and place these sts on hold. With A, work last 6 sts as foll: K1, loop cast on 1 st, k4, loop cast on 1 st, k1—8 sts. Work 9 rows even. Shape top as for right index finger.

#### Index Finger

Place 18 sts on hold onto needle, ready to work a WS row. **Next row** (WS) With F, p12 and place these sts on hold. With

D, work last 6 sts as foll: P1, loop cast on 1 st, p4, loop cast on 1 st, p1—8 sts. Work 11 rows even. Shape top as for right little finger.

#### Ring Finger

Place 12 sts on hold onto needle, ready to work a RS row. **Next row** (RS) With F, k6 and place these sts on hold. With B, work last 6 sts as foll: K1, loop cast on 1 st, k4, loop cast on 1 st, k1—8 sts. Work 11 rows even. Shape top as for right index finger.

#### Middle Finger

Place rem 6 sts on hold onto needle, ready to work a WS row. Cut F. **Next row** (WS) With C, p1, loop cast on 1 st, p4, loop cast on 1 st, p1—8 sts. Work 13 rows even. Shape top as for right little finger.

#### Thumb

With RS facing and E, pick up and k10 sts along edge of thumb base to correspond to right thumb. Work as for right thumb, except work row 2 as foll: **Row 2** K1, ssk, k6, M1, k1. Complete as for right pocket.

## Finishing

Block pieces. Using photo as guide, pin pockets to fronts, then sew in place (sewing through sl st edging). Join shoulders, using 3-needle bind-off.

### Buttonband

(Note Work all bands with size 8 (5mm) needles and 2 strands of MC.)

Place 7 left front band sts onto needle, ready to work a RS row. **Row 1** (RS) M1 (selvage st), [k1, p1] 3 times, k1—8 sts. Cont in rib pat until band, when slightly stretched, fits along front edge to neck, end with a WS row. Place sts on hold. Sew band in place.

### Buttonhole band

Place 4 markers along right front edge for buttonholes, with the first approx 2¾ (3, 3, 3¼)" below neck edge, and 3 others spaced evenly between first marker and buttonhole at lower edge. Place 7 right front band sts onto needle, ready to work a WS row. **Row 1** (WS) M1 (selvage st), [p1, k1] 3 times, p1—8 sts. Complete to correspond to buttonband, working buttonholes as before at markers. End with a WS row. Do not cut yarn.

### Neckband

**Row 1** (RS) Rib 6, ssk, then pick up and



k55 (59, 65, 65) sts evenly around neck edge, work across button band sts as foll: k2tog, rib to end—69 (73, 79, 79) sts. **2** \*P1, k1; rep from\*, end p1. Rib for 4 rows more, working buttonhole on next RS row. Bind off in rib. Sew top of sleeves to armholes. Sew 1¼" portion at top of sleeves (above markers) to bound-off armhole sts. Sew side and sleeve seams.

## MITTEN POCKET VERSION

### Back, and Right and Left Fronts

Work as for Glove Pocket Version, in the foll colors: Cast on and work ribbing with A. Work St st portion with MC.

### Sleeve

Work as for Glove Pocket Version, in the foll colors: Cast on and work ribbing with A. Work stripe pat as foll: \*Work 2 rows each with A, B, MC, B (8 rows); rep from\*.

### Left Mitten Pocket

(**Note** Work mittens with single strands of yarn.)

### Work cuff

With size 3 (3mm) needles and A, cast

on 26 sts. **Beg Stripe pat: Row 1** (RS) Knit across: [2A, 2B, 2MC] 4 times, 2A. **2** Purl, matching colors. **3-8** Rep rows 1 and 2 three times more. Change to size 2 (2¼mm) needles.

### Work body

**Next row** (RS) With A, knit, inc 3 sts evenly across—29 sts. Work 2 rows even with A. **Beg Chart A: Row 1** (WS) P7, place marker (pm), work row 1 of Chart A over 15 sts, pm, p7. Cont in pat, working chart between markers, and rem sts with A, through chart row 39. Cont with A, bind off 2 sts at beg of next 4 rows. Bind off rem 21 sts.

### Work thumb

With RS facing and A, beg 1½" above cuff and pick up and k10 sts along right edge of mitten. **Row 1** (WS) Purl. **2** K1, ssk, k6, M1, k1. **3-10** Rep rows 1 and 2 four times more. **11** Purl. **12** [K2tog] 5 times—5 sts. Bind off. With crochet hook and 2 strands A, work slip st in every other st around edge of mitten, omitting lower edge of cuff. With MC, make 1" pompon

for tail and attach to pocket, using photo as guide.

### Right Mitten Pocket

Work cuff as for left mitten pocket.

### Work body

Work as for left mitten pocket, working 9 rows of Chart B in place of first 9 rows of Chart A, then cont with Chart A from row 10.

### Work thumb

With RS facing and A, pick up and k10 sts along left edge of mitten to correspond to left mitten pocket. Work as for left thumb, except work row 2 as foll: **Row 2** K1, M1, k6, k2tog, k1. Complete as for left pocket.

### Finishing

Work as for Glove Pocket Version, working front and neck bands with A. □

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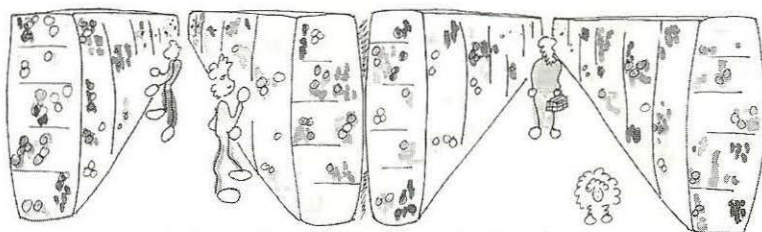
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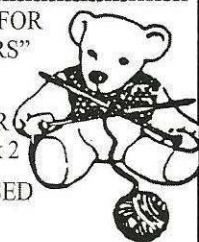
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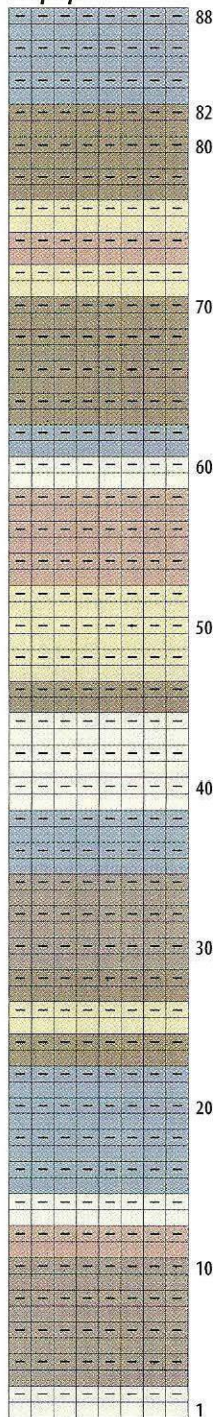
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### Stripe pat



#### Stitch key

□ K on RS  
□ K on WS

#### Color key

■ Slate (MC)  
■ Med. Brown (A)  
■ Green (B)  
■ Khaki (C)  
■ Olive (D)  
■ Brick (E)

## ADULT SURPRISE REVISITED



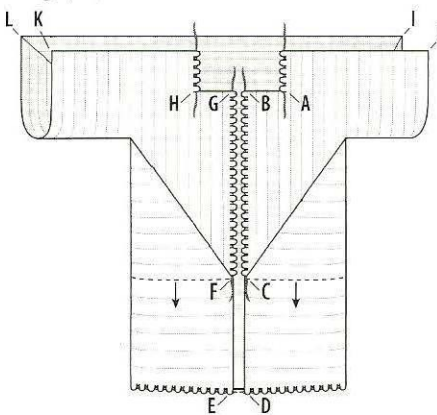
(continued from page 114)

#### Shape neck

**Next row** (RS) With MC, k15 and place these sts on hold for side of neck, then cont Stripe pat to last 15 sts, place rem sts on hold. Cont to work incs at markers every RS row as before until there are 175 (199, 223, 247, 271) sts between markers, end with a WS row. **Next row** (RS) With MC, k to marker, remove marker, place these 63 (74, 85, 96, 107) sts on hold, cont Stripe pat to 1 st before marker, place rem 63 (74, 85, 96, 107) sts on hold, removing marker.

Work remainder of body (diagram 3)

#### Diagram 3



Work even until piece measures 23 (23, 25, 25, 26)" from center of cast-on row, end with a WS row. Break yarn. Leave sts on needle.

#### Work border

With RS facing, dpn and MC, pick up and k1 st in corner of left front neck edge (point A), then pick up and k1 st in each ridge to center front (point B). Break yarn. Place these sts on hold.

With RS facing, MC, and with needle point from lower edge of right front (at point E), pick up and k1 st in each ridge along lower left front edge (between points C and D), pick up and k1 st in corner, pm, k across lower edge, pick up and k1 st at lower right front corner, pm, pick up and k1 st in each ridge along right front to sts on hold (between points E and F), k sts from holder, pick up and k1 st in corner, pm, pick up and k1 st in each ridge across right neck (between points G and H) to correspond to left neck, pick up and k1 st in corner, k13 from holder, inc 1 in next st, k1. **Next row** (WS) K16, p1, [k to marker, p1] 3 times, k to left front sts on hold, k sts from holder, pm, p1 from left neck holder, then k to corner st, p1 in corner st, k to last 2 sts, inc 1 in next st, k1.

**Next row** (RS) K15, S2KP2, [k to 1 st before marker, M1R, k1, sl marker, M1L] 4 times, k to last 18 sts, S2KP2, k13, inc 1, k1. **Next row** K16, p1, [k to marker, p1] 4 times, k to last 16 sts, p1, k13, inc 1, k1. Mark positions for 7 buttonholes along right front edge, with the first 1/2" from neck edge, the last 1/2" from lower edge, and 5 others spaced evenly between. Rep last 2 rows 3 times more, working buttonholes at markers as foll: K2tog, [yo] twice, ssk. On foll row, k in front of first yo and in back of 2nd yo. Bind off purlwise.

#### Complete left sleeve

With RS facing and MC, pick up and k73 (83, 93, 103, 113) sts along cast-on row (between corner st at point I and point J), picking up sts along edge as shown in the illustration below. K 3 rows. Work Stripe pat in reverse, beg with row 82, AT SAME TIME, dec 1 st each side of next row as foll: k1, k2tog, k to last 3 sts, ssk, k1.

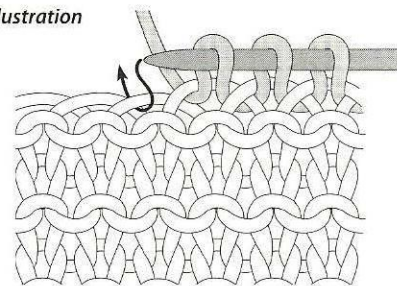
**Sizes S, M, L and XXL** Rep dec row every 6th (4th, 4th, 2nd) row until sleeve measures 18 (17 1/4, 17, 16)" from underarm, end with a WS row. **Size XL** Rep dec row every 4th row 5 times, then every 2nd row until sleeve measures 16 3/4" from underarm, end with a WS row.

**All Sizes** With MC, k 10 rows. Bind off purlwise.

#### Complete right sleeve

Work as for left sleeve, picking up sts between points K and L.

#### Illustration



#### Finishing

##### Join sleeve and shoulder seam

With RS of right front facing and MC, beg at edge of neck border and pick up and k 1 st in each valley between ridges to end of sleeve. Break yarn. With RS of right back facing, extra size 7 needle and MC, beg at sleeve cuff and pick up and k 1 st in each valley to cast-on sts, then 1 st in each cast-on st until there are the same number of sts as on first needle. With WS tog, dpn and MC, work sts tog, using 3-needle bind-off (ridge effect). Join left shoulder and sleeve in same way. Block sweater. Sew on buttons. □



## SLEEVELESS BLAZER

## IN OTHER WORDS

**CHART PAT** MULTIPLE OF 8 STS,  
PLUS 1

(**Note** SI sts purlwise with yarn at WS of work.)

**Row 1** (RS) With B, knit. **2** Knit. **3** With A, k2, sl 1, \*k3, [sl 1, k1] twice, sl 1; rep from\*, end k3, sl 1, k2. **4** K2, sl 1, p3, \*[sl 1, k1] twice, sl 1, p3; rep from\*, end sl 1, k2. **5 and 6** With B, k3, \*sl 3, k5; rep from\*, end sl 3, k3.

**7 and 8** Rep rows 3 and 4. **9 and 10**

With B, knit. **11** With A, k2, \*[sl 1, k1] twice, sl 1, k3; rep from\*, end last rep k2. **12** K2, [sl 1, k1] twice, sl 1, \*p3, [sl 1, k1] twice, sl 1; rep from\*, end k2. **13 and 14** With B, k7, \*sl 3, k5; rep from\*, end last rep k7. **15 and 16** Rep rows 11 and 12. Rep rows 1-16 for Chart pat.

**Stitch key**

- K on RS, p on WS
- ▤ P on RS, k on WS
- ▽ Sl 1 purlwise with yarn at WS of work

**Color key**

- Cabin Fever (A)
- ▤ Slate (B)

8-st rep

(continued from page 112)

### Collar

With 16" needle and A, cast on 89 (97, 97, 97, 103) sts. K 7 rows, inc 8 (8, 8, 8, 10) sts evenly across last row—97 (105, 105, 105, 113) sts. Work in Chart pat through row 16, then work rows 1-10 once more. Cont pat, bind off 9 (10, 10, 10, 11) sts at beg of next 8 rows, 8 sts at beg of next 2 rows. Bind off rem 9 sts.

## Finishing

Block pieces.

Buttonband

(**Note** Pick up approx 2 sts for every 3 rows along shaped edge, and 2 sts for every 4 rows along straight edge.)

With RS facing, 16" needle and A, pick up and k20 sts between point A and neck marker at point B (see schematic) along left front edge as foll: **Row 1** (RS) Beg at point A, pick up and k10 sts, turn work. **2 and all WS rows** K to end. **3** K10, pick up and k2 sts, turn. **5** K12, pick up and k2 sts, turn. **7** K14, pick up and k2 sts, turn. **9** K16, pick up and k2 sts, turn. **11** K18, pick up and k2 sts, turn. **13** K20, pick up and k80 (80, 84, 92, 96) sts along left front edge to lower edge—100 (100, 104, 112, 116) sts. K 8 rows. **Next row** (WS) Bind off 74 (74, 78, 86, 90) sts purlwise, then bind off rem sts knitwise.

*Buttonhole band*

With RS facing, 16" needle and A, beg

at lower edge of right front and pick up and k80 (80, 84, 92, 96) sts to neck marker at point B, then pick up and k20 sts between points B and A—100 (100, 104, 112, 116) sts. Work as foll: **Row 1** (WS) K10, wrap next st as foll: sl 1 purlwise with yarn in back, bring yarn to front between needles, sl st back to LH needle, turn work. **2 and all RS rows** K to end. **3** K12, wrap next st, turn. **5** K14, wrap next st, turn. **7** K16, wrap next st, turn. **9** K18, wrap next st, turn. **11** K20, wrap next st, turn. **12** K to end. K 3 rows on all sts. **Buttonhole row** (RS) (**Note** Number of k sts between bind-offs includes 1 st left on RH needle after bind-off.) K29 (29, 30, 29, 30), bind off 3 sts, [k12 (12, 13, 16, 17), bind off 3 sts] 3 times, k to end. **Next row** Knit, casting on 3 sts over each set of bound-off sts. K 3 rows. **Next row** (WS) Bind off 26 sts knitwise, then bind off rem sts purlwise. Sew shoulders.

### Armhole bands

With RS facing, 16" needle and A, beg at underarm and pick up and k84 (90, 92, 92, 98) sts evenly around armhole edge. Place marker, join and [p 1 rnd, k 1 rnd] 3 times, p 1 rnd. Bind off knitwise. Baste collar around neck edge, with WS of collar facing RS of garment, beg and ending at 8 bound-off lapel sts on each front. Sew collar in place, keeping 7 k rows of collar sides free at



## FOREVER FAIR ISLE

(continued from page 106)

Working both sides at same time, bind off from each neck edge 3 sts 1 (2, 2) times, 2 sts 1 (1, 2) times, 1 st once. Work 1 row even. Place rem 34 (40, 45) sts each side on hold.

**Sleeve**

With smaller dpns and MC, cast on 48 (54, 54) sts. Work 13-rnd hem as for body. Change to larger dpns. Work pats and shaping simultaneously as foll: K 2 rnds with MC. [Work 14 rnds of Chart A] 7 times, then work rnds 1-8 once more, AT SAME TIME, inc 1 st at beg and end of rnd (working incs into pat) every 6th (6th, 4th) rnd 18 (18, 15) times, then every 0 (0, 6th) rnd 0 (0, 8) times—84 (90, 100) sts. **Beg Chart B:**

**Rnd 1** Work chart sts 7-18 (13-18, 8-18) once, then work 18-st rep 4 times, work chart sts 0 (1-12, 1-17). Cont in pat as established through chart rnd 24, AT SAME TIME, cont to inc 1 st each end of rnd every 8th (8th, 6th) rnd 3 (3, 4)

times—90 (96, 108) sts. Piece measures approx 18½" above turning ridge.

*Divide for underarm*

Work back and forth in rows through chart row 32. Bind off.

## Finishing

Block pieces. Join 34 (40, 45) shoulder sts each side, using 3-needle bind-off. Leave center 33 (39, 47) back neck sts on hold.

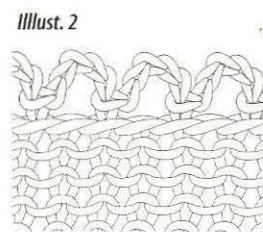
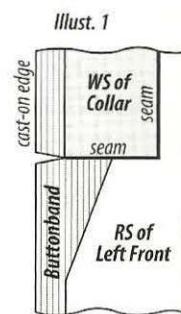
## Neckband

With RS facing, smaller 16" needle and A, beg at left shoulder and pick up and k40 (46, 56) sts along front neck, 1 st at shoulder, k33 (39, 47) sts from back neck holder, pick up and k1 st at shoulder—75 (87, 105) sts. Place marker and join. **Rnd 1** \*K2, p1; rep from\* around. Rep rnd 1 until neckband measures 4". Bind off loosely. Sew top of sleeves to armholes. Sew 1" portion of sleeve to bound-off underarm sts of front and back. Turn hems to WS at turning ridge and sew in place. □

tops of front bands (see illust. 1).

### Crochet trim

**(Note** Join chain in edge—most loop of edge sts, see illust. 2.) With crochet hook and A, join yarn with sl st to lower right front corner, \*ch 5, skip 1 st, work sl st in next st; rep from\* along entire outside edge of garment, joining loops at corners to 2 consecutive sts for added



fullness. Work trim around armhole edges in same way. Sew on buttons. □

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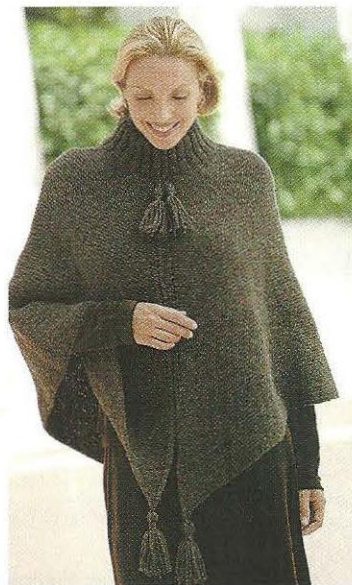


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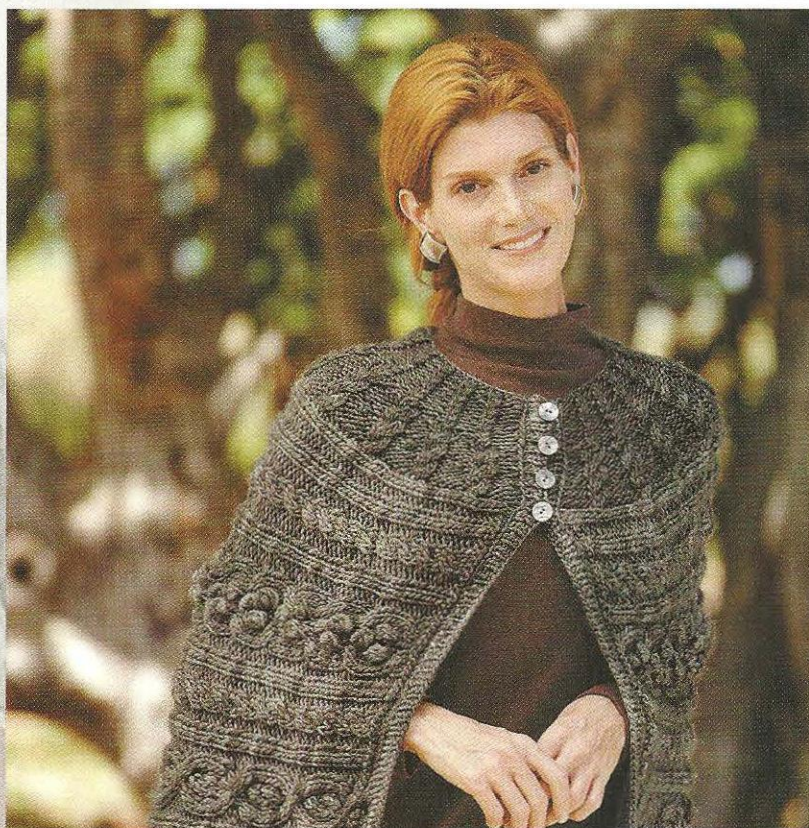
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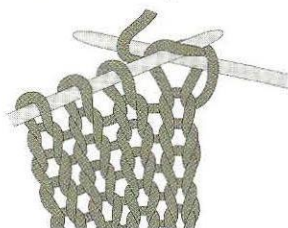


132



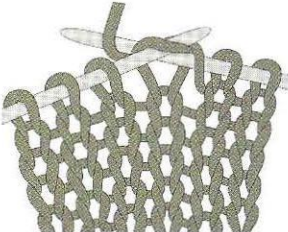


Yo before a k st at beg of row

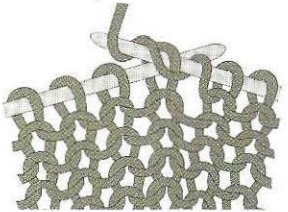


With yarn in front of needle, k first st.

Yo before a k st



Yo before a p st



With yarn in front of needle, bring yarn over needle and to front again, p next st.

**Inc 2**  
[K1, yo, k1] into a st.

**Notes**  
**1** For ease in knitting, mark RS of work. **2** See scarf pats on p. 140 for how to make fringe.

**Shawl**  
Make a slip knot on needle. Into this st, work [k1, yo] twice, k1—5 sts. **Row 1** (RS) Yo, k2, inc 2, k2—8 sts. **2 and all WS rows** Yo, k to end. **3** Yo, k4, inc 2, k4—12 sts. **5** Yo, k6, inc 2, k6—16 sts. Cont in this way working 2 more sts before and after the inc 2 on each RS row until last row worked is yo, k90, inc 2, k90—184 sts.

**Eyelet row** (WS) Yo, p1, \*yo, p2tog; rep from\* to last st, p1—185 sts.

*Shape lower center triangle*  
**Row 1** (RS) Yo, k91, place marker (pm), k into front and back of next st (inc 1), k1, inc 1, pm, k to end—188 sts. **2** Yo, k to end. **3** Yo, k to marker, sl marker, inc 1, k to 1 st before next marker, inc 1, sl marker, k to end. Rep rows 2 and 3 until piece measures 5" from eyelet row, end with a RS row. Work eyelet row. [Work row 3, then row 2] 3 times, then row 3 once. Work eyelet row. Work row 3, then row 2. Bind off loosely.

**Finishing**  
**Block.**  
**Fringe**  
Work one 8-strand, 6½" fringe section in each eyelet along lower edge. Trim as necessary. ◊

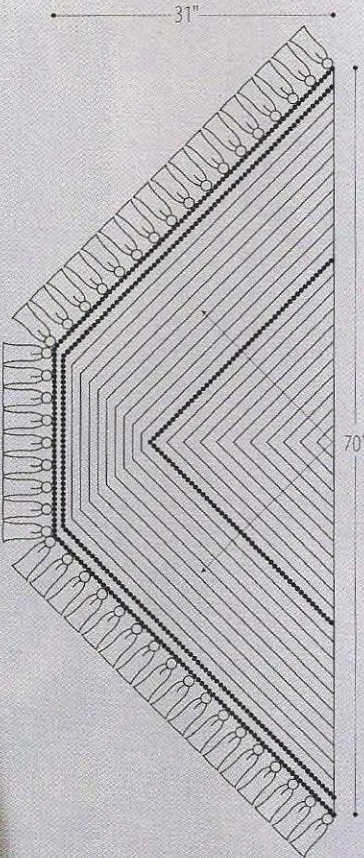
If you want to be noticed this season, make and wear one of Lily's shawls inspired by traditional Faroese shawls. The knitting is so easy that you'll want a bunch of these in all your favorite fall colors. This shawl is an updated style in a lush mohair blend that is fringed for more drama.

"Mohair makes a large piece like this light and airy, yet warm. Mohair also allows me to loosen up the gauge for faster knitting and better drape since the fluff fills in gaps and spaces. The interesting shape is formed via different increase spacings. The eyelets underscore the direction and shape of the knitting. However, it's still very easy, mostly in garter stitch, so sit in front of the TV, talk on the telephone, or travel long distances while working it up. Not a whole lot of attention is required."

Designer - Lily M. Chin

Easy +
Size
One size
Finished Measurements (excl. fringe)
Width
70"
Length
31"
Yarns

Classic Elite La Gran
76.5% mohair, 17.5% wool, 6% nylon
1½oz (42g); 90yd (82m); 12 wraps/inch
#6507 Suit Gray - balls
9
Needles Size 11 (8mm) circular, 24" (60cm)
long or size to obtain gauge
Extras Stitch markers
Gauge 11 sts and 20 rows to 4" (10cm) over
garter st (k every row)





ATIC DRAPE UPDATE DRAMATIC DRAPE UPDATE DRAMATIC DRAPE IT'S A WRAP





## Capelet

With larger needle, cast on 74 sts. K 2 rows. **Foundation row 1** (RS) K3, p1, \*k2, p2, k4, p2, k2, p2\*, rep from \* to \* twice more, k9, p2, rep from \* to \* once, k3. **2 P3**, \*k2, p2, k2, p4, k2, p2\*, k2, p9, rep from \* to \* 3 times, k4. **Beg chart pats: Row 1** (RS) Work 6 sts Chart A, 8 sts Chart B, 20 sts Chart C, 8 sts Chart B, 17 sts Chart D, 8 sts Chart B, 7 sts Chart E. Cont in chart pats as established until piece measures 44 (47, 50, 53)" from beg, end with a RS row. K 2 rows. Bind off firmly.

(continues on page 141)

Intermediate				
Sizes shown				
S	M	L	XL	
Finished Measurements (buttoned)				
Width				
45½"	48½"	51½"	54½"	
Length from shoulder				
17¾"	17¾"	18¾"	18¾"	
Yarns				
Design Source/Manos del Uruguay 100% Wool 100% wool 3½oz (100g); 138yd (124m); 7 wraps/inch #F Stone - skeins				
5	6	6	7	
Needles				
Sizes 9 and 11 (5½ and 8mm) circulars, 29" (74 cm) long or size to obtain gauge				
Buttons				
JHB International Fantasy Four ¾" (20mm) #39960 Shell				
Extras				
Two cable needles (cn) Stitch markers				
Gauge				
12½ sts and 17 rows to 4" (10cm) over St st (k on RS, p on WS), using larger needle 20 sts of Chart C to 4"; 17 sts of Chart D to 4"				

## IN OTHER WORDS (PART 1)

**MAKE BOBBLE (MB)** [K1, p1, k1, p1, k1] in one st, turn; p5, pass 2nd, 3rd, 4th and 5th st, one at a time, over first st and off needle, turn; k1 through back loop.

**1/1 RT** Skip next st on LH needle, k 2nd st, then k first st, sl both sts off needle.

**2/2 RC** Sl 2 to cn, hold to back, k2; k2 from cn.

**2/2 LC** Sl 2 to cn, hold to front, k2; k2 from cn.

**2/2 DEC RC** Sl 2 to cn, hold to back, k2tog; k2tog from cn.

**2/2 RPC** Sl 2 to cn, hold to back, k2; p2 from cn.

**2/2 LPC** Sl 2 to cn, hold to front, p2; k2 from cn.

**2/2/4 LC** Sl 2 to cn, hold to front, sl 4 to 2nd cn, hold to back; k2; k4 from 2nd cn; k2 from first cn.

### CHART A OVER 6 STS

**Row 1** (RS) K3, p1, k2. **2 P2**, k4. Rep rows 1-2 for Chart A.

### CHART B OVER 8 STS

**Row 1** (RS) P2, 2/2 RC, p2. **2, 4 K2**, p4, k2. **3 P2**, k4, p2. Rep rows 1-4 for Chart B.

### CHART C OVER 20 STS

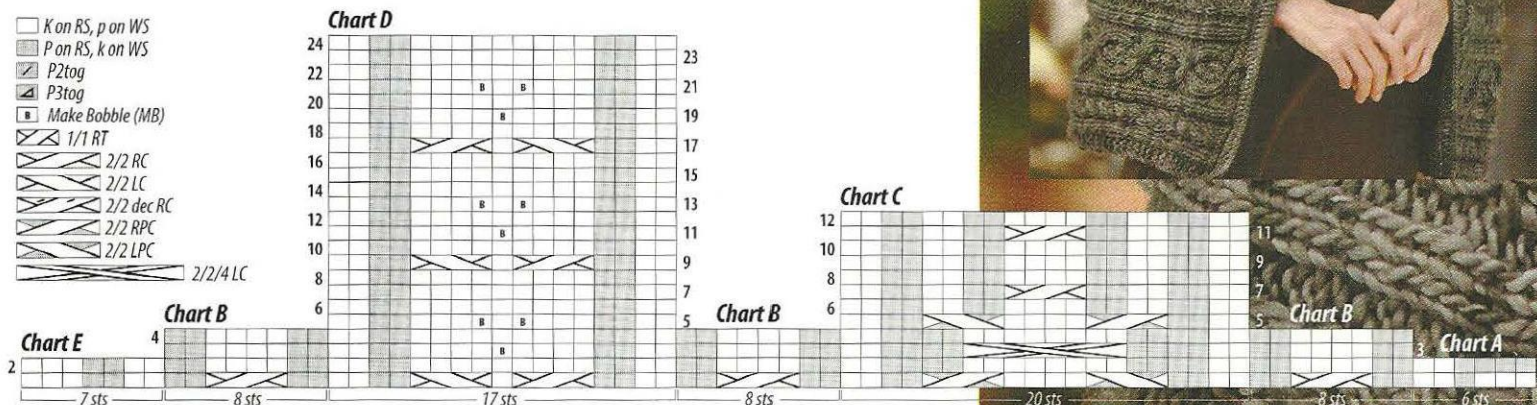
**Row 1** (RS) K2, p2, 2/2 LPC, k4, 2/2 RPC, p2, k2. **2, 4 P2**, k4, p8, k4, p2. **3 K2**, p4, 2/2/4 LC, p4, k2. **5 K2**, p2, 2/2 RPC, k4, 2/2 LPC, p2, k2. **6, 8, 10** [P2, k2] twice, p4, [k2, p2] twice. **7, 11** [K2, p2] twice, 2/2 RC, [p2, k2] twice. **9** [K2, p2] twice, k4, [p2, k2] twice. **12** Rep row 6. Rep rows 1-12 for Chart C.

### CHART D OVER 17 STS

**Row 1** (RS) K2, p2, 2/2 RC, k1, 2/2 LC, p2, k2. **2 and all WS rows** P2, k2, p9, k2, p2. **3 K2**, p2, k4, MB, k4, p2, k2. **5 K2**, p2, k3, MB, k1, MB, k3, p2, k2. **7 K2**, p2, k9, p2, k2. **9-15** Rep rows 1-7. **17 K2**, p2, 2/2 LC, k1, 2/2 RC, p2, k2. **19-23** Rep rows 3-7. **24** Rep row 2. Rep rows 1-24 for Chart D.

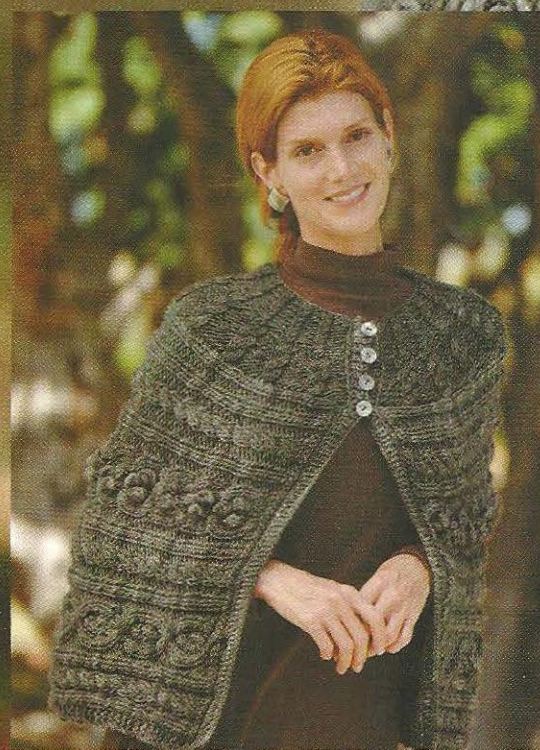
### CHART E OVER 7 STS

**Row 1** (RS) K2, p2, k3. **2 P3**, k2, p2. Rep rows 1-2 for Chart E.



**P**retty as a picture and practical too, Wendy's capelet has a stunning effect when worn over the new longer looks. Knitting side-to-side, creating horizontal rows of patterning, maintains the continuity of the piece from front to back. The enduring hand-dyed wool adds lovely variegated interest to this extra-special garment.

"The inspiration for this little cape came from the image of a 'lady' buttoning a cardigan around her neck with the sleeves hanging free, for just a little bit of warmth. Since it's knit sideways it is adaptable to many sizes—to make it wider, you just knit it longer. It could also be made longer by repeating one of the cable patterns, but I made it rather short so that it would not be cumbersome to wear. As cable patterns go, these are not too complicated and they soon become almost automatic to knit. Enjoy!"  
 Designer - Wendy Sacks

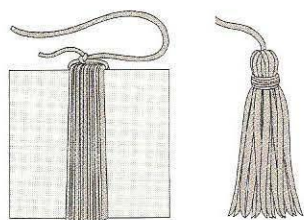




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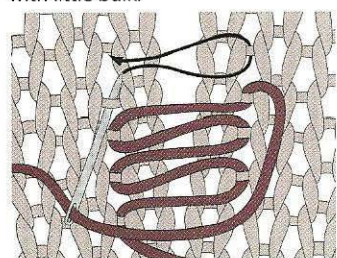
## TASSELS

**1** Wrap yarn around a piece of cardboard that is the desired length of the tassel. Thread a strand of yarn, insert it through the cardboard and tie it at the top, leaving a long end to wrap around the tassel.

**2** Cut the lower edge to free the wrapped strands. Wrap the long end of the yarn around the upper edge and insert the yarn into the top, as shown. Trim the strands.

## MATRESS STITCH

**Uses.** Produces good-looking seams, with little bulk.



For an elastic seam, don't sew too tightly.

## Notes

Poncho is worked from the top down. Neckband is worked circularly and body is worked back and forth in rows, working right and left halves of body separately.

## Neckband

With circular needle, cast on 104 (112) sts. Place marker (pm) and join, being careful not to twist sts. **Rnd 1** \*K2, p2; rep from\*. Rep rnd 1 until piece measures 6".

## Right half of body

Change to larger needles and remove rnd marker. **Row 1** (RS) K1, p1, k1, pm, k22 (24), pm, k2 (shoulder), pm, k22 (24), pm, k1, p1, k1. Leave rem 52 (56) sts on circular needle for left half. Turn work. **Row 2** (WS) P1, k1, p1, k to last 3 sts, p1, k1, p1. **3** K1, p1, k1, sl marker (sm), yo, k to next marker, yo, sm, k2, sm, yo, k to next marker, yo, sm, k1, p1, k1—56 (60) sts. **4** Rep row 2. Keeping first and last 3 sts of every row in rib as established and all other sts in garter st, cont to work a yo before and after shoulder markers on every RS row 7 (10) times more, AT SAME TIME, cont to work a yo after first marker and before last marker every 3rd row (alternately every 2nd row once, every 3rd row once) until piece measures 19 (20)" from last shoulder inc. Bind off.

## Left half of body

With larger needles, work 52 (56) sts on hold as for right half.

## Finishing

Block pieces. Sew pieces tog at front and back, using mattress st, working ½ st in from each edge, and ending 11" from bound-off edge. Fold neckband in half to WS and sew in place.

## Tassels

Make 6 tassels, 5" long. Using photo as guide, sew 1 tassel to each point at lower edge of front and back. Sew 2 tassels to center front below neckband. □

**T**aking two identical pieces of knitting and joining them along the bound-off edge is the technique used by Gitta to fashion this elegant poncho. She adds tassels to give it pizzazz—voilà—a great look for fall. She uses a New Zealand wool to keep you toasty in style.

*"Ponchos have recently returned to popularity. The idea of making one with an interesting shape appealed to me. I started with a naturally colored wool as a base and thought about working in from the side edges to the middle of the piece. For knitting ease, the poncho is made with two separate pieces. In addition to the tassels, you might want to add fringe as well."*

Designer - Gitta Schrade

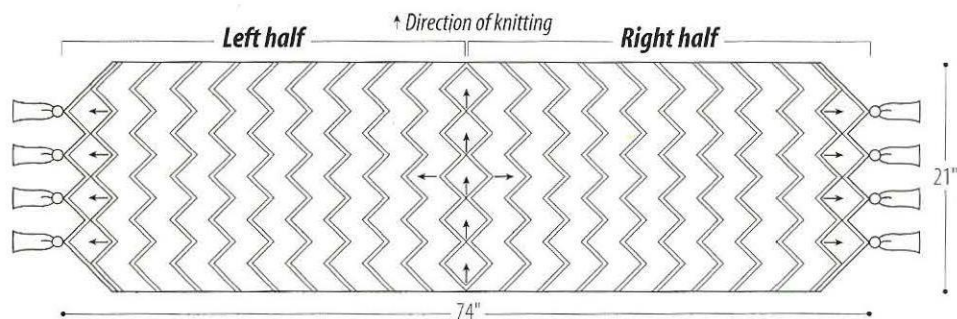
<b>Easy +</b>	
<b>Sizes</b> shown	
S/M	L/XL
<b>Finished Measurements</b>	
<b>Widest point</b>	
36"	43"
<b>Length (at center seam)</b>	
25"	27"
<b>Yarns</b>	
S.R. Kertzer/Naturally Natural Wool Aran 10 Ply 100% wool	
7oz (200g); 379yd (341m); 8 wraps/inch	
#824 Brown Gray - balls	
4	4
<b>Needles</b> Size 7 (4½mm) or size to obtain gauge	
Size 6 (4mm) circular, 16" (40cm) long	
<b>Extras</b> Stitch markers	
<b>Gauge</b> 18 sts and 34 rows to 4" (10cm) over garter st (k every row), using size 7 needles	



KICAL PONCHO PARADOXICAL PONCHO PARADOXICAL PONCHO IT'S A WRAP PAR







## Notes

**1** See *School*, p. 146 for knitting-on cast-on, ssk, and S2KP2. **2** See p. 134 for making tassels. **3** Use knitting-on cast-on throughout. **4** Charts are on p. 142.

## Wrap

### Work 5 center diamonds

With straight needles and CC, cast on 25 sts. Work 24 rows of Basic Diamond Chart. Make 5 diamonds total.

### Work right half

**Pick-up row** (see *illust. 1*) With circular needle and MC, cast on 3 sts, then with RS of one CC diamond facing, \*pick up and k12 sts along lower right side of diamond, 1 st in point, then 12 sts along upper right side, cast on 3 sts; rep from\* for 4 rem diamonds—143 sts. Work rows 1-29 of Main Pat Chart once, then rep rows

6-29 eight times more. Do not cut MC. *Work 4 end diamonds*

**Next row** (RS) (See *illust. 2*) Sl 17 sts to waste yarn, \*with CC, k25, turn work and work 24 rows of Basic Diamond Chart over these 25 sts, sl next 3 MC sts to waste yarn; rep from\* 3 times more, ending last rep sl last 17 sts to waste yarn—143 sts.

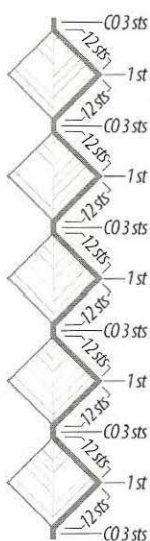
### Work edging

(See *illust. 3*) With RS of work facing, work row 1 of edging chart along top edge of diamonds. Work through chart row 6. Bind off.

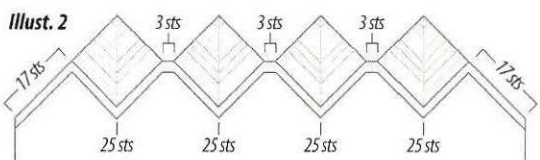
### Work left half

Return to 5 center diamonds. With RS facing, circular needle and MC, pick up and k3 sts along 3 cast-on sts, \*pick up 25 sts along diamond as before, 3 sts along 3 cast-on sts; rep from\* 4 times more—143 sts. Work as for right half.

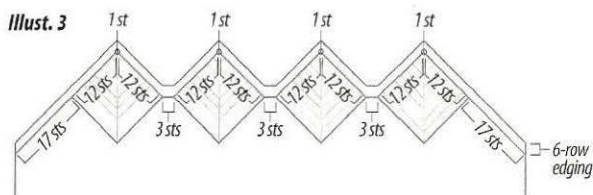
*Illust. 1*



*Illust. 2*



*Illust. 3*



## Finishing

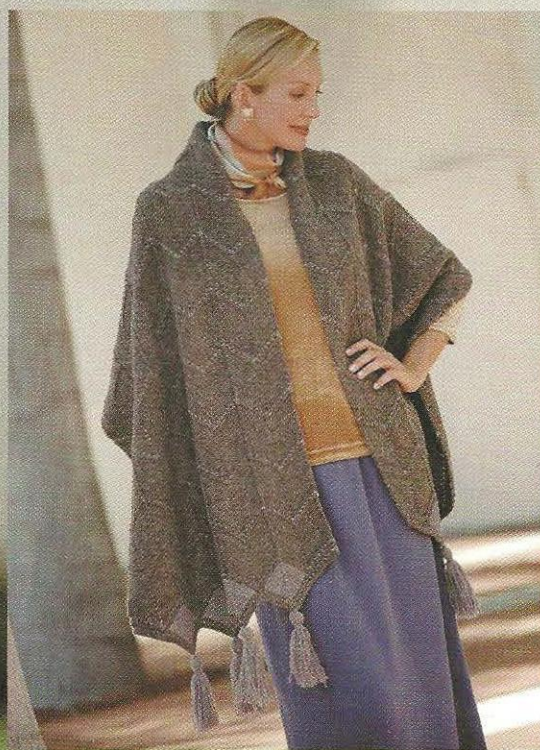
Block piece. Make 8 tassels with CC, wrapping yarn 25 times around a 6" piece of cardboard. Sew tassels to points, 4 on each end.

Two subtle natural tones are combined to make this cozy wrap. The zigzag diamond edge and the attached tassels keep this beautiful piece lively. Maureen suggests yarn changes for creating diverse looks. The lovely wool used for the wrap shown is a winner in the classic department.

"The colors in this wrap remind me of the sparrows that frequent my bird feeder over the fall and winter months. Since the theme for this issue of *Knitter's* is 'classic knits,' I've combined two classic stitches, garter stitch and a modification of Barbara Walker's *Afghan Stitch*. Multi-directional knitting and slipped stitches are added to make a wrap that looks stylish and will keep you toasty. For an evening look, you could also knit this wrap using handpainted or 'glitzy' yarns as the contrast diamonds, or add stripes in the stockinette sections. Use your imagination and have fun!"

Designer - Maureen Mason-Jamieson

Intermediate	
Sizes	One size
Finished Measurements (excl. tassels)	
21" x 74"	
Yarns	
Shelridge Farm Soft Touch 100% wool 3 1/2 oz (100g); 275 yd (250m); 12 wraps/inch	
MC #Soft Brown - balls	4
CC #Pussywillow - balls	1
Needles	
Size 6 (4mm) or size to obtain gauge	
Size 6 (4mm) circular, 24" (60cm) long	
Gauge 22 sts and 30 rows to 4" (10cm) over St st (k on RS, p on WS), using size 6 (4mm) needles	



(continues on page 142)



P DIAMOND WRAP DIAMOND WRAP DIAMOND WRAP DIAMOND IT'S A WRAP DIA







## SCARF 1 JULIE GADDY

Cast on 50 sts. K 7 rows. **Beg Pat st: Row 1 (RS)** \*K1, wrapping yarn twice around needle; rep from\*. **Row 2** \*K1, dropping extra wrap; rep from\*. **Rows 3 and 4** Knit. Rep rows 1-4 until scarf measures 59", end with row 4. K 4 rows. Bind off.

*Work double knotted fringe*

Work 21 sections of 8-strand, 12" fringe along cast-on and bound-off edges, then work double knotted fringe.



Scarf 1	Easy +
<b>Yarns</b>	
	
Lion Brand <i>Imagine</i> 80% acrylic, 20% mohair 2oz (56g); 179yd (163m); 10 wraps/inch #327 Norwegian Woods - balls	
3	
<b>Needles</b> Size 10½ (6½mm)	
<b>Extras</b> Size F/5 (3.75mm) crochet hook	

Scarf 2	Easy
<b>Yarns</b>	
	
Brown Sheep <i>Prairie Silk</i> 72% wool, 18% mohair, 10% silk 1¾oz (50g); 88yd (80m); 10 wraps/inch #PS600 Real Royal - balls	
6	
<b>Needles</b> Size 11 (8mm)	
<b>Extras</b> Size F/5 (3.75mm) crochet hook	

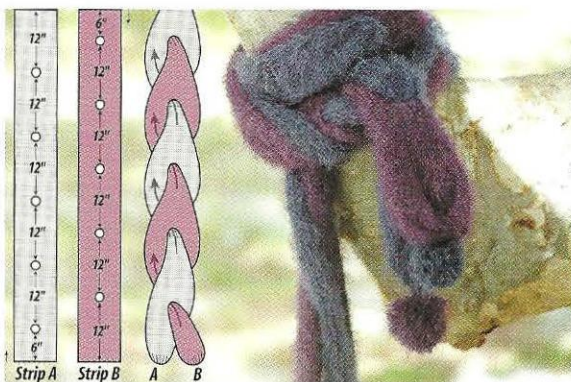
## SCARF 2 KATHY CHEIFETZ

Cast on 49 sts. **Beg Pat st: Row 1 (RS)** \*P1, k3; rep from\* to last st, p1. **Row 2** K2, \*p1, k3; rep from\* to last 3 sts, p1, k2. Rep rows 1-2 until scarf measures 52". Bind off.

*Work fringe*

Work 13 sections of 6-strand, 8" fringe along cast-on and bound-off edges, working 1 section and on each raised k rib at each edge.

Scarf 3	Easy +
<b>Yarns</b>	
	
Berroco <i>Furz</i> 50% nylon, 25% wool, 25% acrylic; 1¾oz (50g); 90yd (81m); 10 wraps/inch <b>A</b> #3837 Granite - balls	
4	
<b>B</b> #3854 Ripe Eggplant - balls	
4	
<b>Needles</b> Size 10 (6mm)	



## SCARF 3 SUSAN GUAGLIUMI

**Strip A** With A, cast on 30 sts, leaving an 18" tail. Work 6" in St st (k on RS, p on WS), end with a WS row. **\*Next row (RS)** K14, bind off 2 sts, k to end. **Next row** P14, cast on 2 sts, p to end. Work 12" even. Rep from\* 4 times more. Do not bind off. Run yarn through rem sts and pull tog tightly. Gather sts at cast-on edge by running 18" tail through sts and pulling tog tightly.

**Strip B** With B, work as for Strip A.

Lay strips side-by-side with eyelets alternating (see diagram). **\*Pass Strip B** down through first eyelet in Strip A and out to left. **Pass Strip A** down through first eyelet in Strip B and out to left. Rep from\* to end of scarf. Make 4 pompons (2 of each color) and attach to ends of scarf, alternating colors.

(continues on page 140)

One of this year's popular accessories is a traditional favorite—the scarf. Everyone's knitting them! Make lots of them using an assortment of interesting yarns. And if you choose a luxury fiber, you won't break the bank—these scarves all take a modest amount of yarn. The stitches are easy, and best of all, gauge isn't important. Using large needles, several can be worked in a few hours or days.





CULAR SCARVES SPECTACULAR SCARVES SPECTACULAR EASY ACCESSORIES SCARVES



2

5

1

6

4

3

7



# SPECTACULAR SCARVES

(continued from page 138)

Scarf 4	Beginner
<b>Yarns</b>	
	
UniqueKolours/Colinette Point Five	
100% wool	
3½oz (100g); 54yd (48m); 6 wraps/inch	
#109 Summer Berries - balls	
3	
<b>Needles</b> Size 17 (12¾mm)	
<b>Extras</b> Size J/10 (6mm) crochet hook	



## SCARF 4

Cast on 16 sts. \*K 3 rows. P 1 row. Rep from\* until scarf measures 60". Bind off.

*Work fringe*

Work 9 sections of 4-strand, 9" fringe along cast-on and bound-off edges.

Scarf 5	Beginner
<b>Yarns</b>	
	
Muench/GGH Gala 100% tactel nylon	
1¾oz (50g); 93yd (84m); 12 wraps/inch	
#5 Eggplant - balls	
2	
<b>Needles</b> Size 8 (5mm)	



## SCARF 5

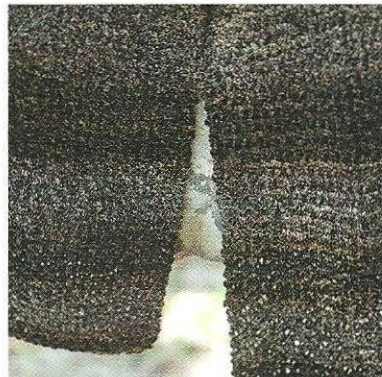
Cast on 24 sts. **Row 1** (RS) Knit. **Row 2** K1, p to last st, k1. Rep rows 1 and 2 until scarf measures 58". Bind off.

Scarf 6	Beginner
<b>Yarns</b>	
	
Skacel Luxor	
34% wool, 34% acrylic, 32% nylon	
1¾oz (50g); 58yd (52m); 7 wraps/inch	
#242 Blue Variegated - balls	
4	
<b>Needles</b> Size 11 (8mm)	



## SCARF 6

Cast on 33 sts. **Row 1** (RS) \*K3, p3; rep from\*, end k3. **Row 2** \*P3, k3; rep from\*, end p3. Rep rows 1 and 2 until scarf measures 46". Bind off.



## SCARF 7

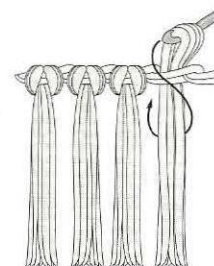
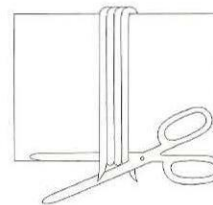
Cast on 20 sts. K every row until scarf measures 72". Bind off.

Scarf 7	Beginner
<b>Yarns</b>	
	
Aurora/Garnstudio Leopard 100% polyacrylic	
3½oz (100g); 121yd (110m); 6 wraps/inch	
#27 Brown Tweed - balls	
2	
<b>Needles</b> Size 15 (10mm)	

## FRINGE

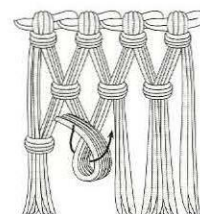
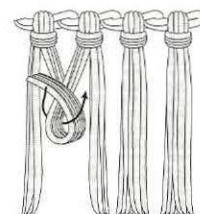
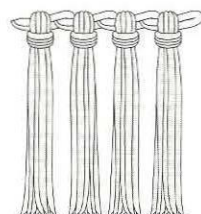
### Fringe sections

**Step 1** Cut a piece of cardboard the desired length of the fringe. Wrap a strand of yarn around the cardboard one-half times



the number of strands called for (twice for 4-strand, three times for 6-strand, etc). Cut yarn. Cut through all strands at end of cardboard with 2 cut ends.

**Step 2** Insert crochet hook from WS of work through a stitch at edge. Draw center of strands through, forming a loop. Draw ends through loop. One fringe section complete.



### Double knotted fringe

**Step 1** Work fringe sections along edge as for instructions above.

**Step 2** Using half the strands from first section and half from the next section, tie an overhand knot approx 1" below edge of scarf. Repeat step 2 across.

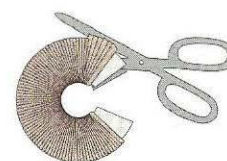
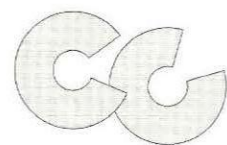
**Step 3** Work another row of knots 1" below 2nd row of knots.

## POMPONS

**Step 1** Cut two circular pieces of cardboard the diameter of the desired pompon. Cut a center hole. Then cut a pie-shaped wedge out the the circle.

**Step 2** Hold the two circles together and wrap the yarn tightly around the cardboard. Carefully cut around the cardboard.

**Step 3** Tie a piece of yarn tightly between the two circles. Remove the cardboard and trim the pompon.





## DAPPLED CAPELET

(continued from page 132)

Yoke

With RS facing and smaller needle, pick up and k158 (167, 176, 185) sts evenly along edge of Chart E. Work 5 rows of Chart F. **Sizes L, XL only** Rep rows 2-5 of Chart F once more. **All Sizes** Work 6 rows of Chart G—122 (129, 136, 143) sts. Work 3 rows of Chart H (for your size)—72 (76, 80, 84) sts.

## Collar

Work Chart I for 2½", end with row 2.  
Bind off in pat firmly.


## Finishing

Block piece.

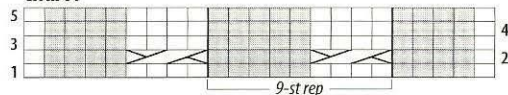
Buttonband

With RS facing and smaller needle, pick up and k91 (91, 95, 95) sts along left front edge. **Beg rib pat: Row 1** (WS) \*P1, k1; rep from\*, end p1. **\*K1**, p1; rep from\*, end k1. Rep row 1 once more. Bind off in rib firmly.

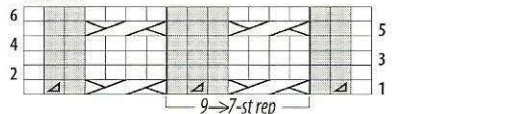
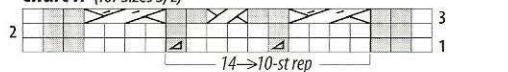
### Buttonhole band

Place 4 markers for buttonholes along right front edge, with the first  $\frac{1}{2}$ " from upper edge, and 3 others below first, spaced approx  $1\frac{1}{2}$ " apart. Work to correspond to buttonband, working buttonholes (k2tog, yo) at markers on 2nd rib row. Sew on buttons. 

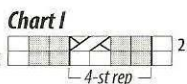
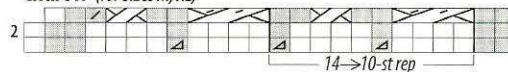
### Chart F



### Chart G

**Chart H (for Sizes S-L)**

**Chart H** (for Sizes M, XL)



- ☐ K on RS, p on WS  
☐ P on RS, k on WS  
☒ P2tog  
☒ P3tog  
☐ Make Bobble (MB)  
☒ 1/1 RT  
☒ 2/2 RC  
☒ 2/2 LC  
☒ 2/2 dec RC  
☒ 2/2 RPC  
☒ 2/2 LPC  
☒ 2/2/4 LC

## IN OTHER WORDS (PART 2)

CHART F OVER 158 (167, 176, 185) STS

**Rows 1 and 3** (WS) P1, k4, p4, \*k5, p4; rep from\* to last 5 sts, k4, p1. **2** K1, p4, \*2/2 RC, p5; rep from\* to last 9 sts, 2/2 RC, p4, k1. **4** K1, p4, \*k4, p5; rep from\* to last 9 sts, k4, p4, k1. **5** Rep row 1.

**CHART G** OVER 158 (167, 176, 185) STS, DEC'D TO 122 (129, 136, 143) STS

**Row 1** (RS) K1, p3tog, p1, \*2/2 RC, p1, p3tog, p1; rep from\* to last 9 sts, 2/2 RC, p1, p3tog, k1—122 (129, 136, 143) sts. **2**, 4 P1, k2, p4, \*k3, p4; rep from\* to last 3 sts, k2, p1. **3** K1, p2, \*k4, p3; rep from\* to last 7 sts, k4, p2, k1. **5** K1, p2, \*2/2 RC, p3; rep from\* to last 7 sts, 2/2 RC, p2, k1. **6** Rep row 2.

**CHART H** OVER 122 (129, 136, 143) STS, DEC'D TO 72 (76, 80, 84) STS

**Row 1** (RS) K1, p2, \*k4, p3tog; rep from\* to last 7 sts, k4, p2, k1—90 (95, 100, 105) sts. **2** P1, k2, p4, \*k1, p4; rep from\* to last 3 sts, k2, p1. **3** K1, p2, \*2/2 dec RC, p2, 1/1 RT, p2; rep from\* to last 7 (12, 7, 12) sts, 2/2 dec RC, p2, [1/1 RT, p2tog, p1] 0 (1, 0, 1) time, k1—72 (76, 80, 84) sts.

CHART I OVER 72 (76, 80, 84) STS

**Row 1** (WS) P1, k2, \*p2, k2; rep from\*, end p1. **2** K1, \*p2, 1/1 RT; rep from\*, end p2, k1. Rep rows 1-2 for Chart I.

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# DIAMOND WRAP

## IN OTHER WORDS (continued from page 136)

INC 2 [K1, yo, k1] into next st.

SL 1 WYIF SL 1 purlwise with yarn in front.

SL 1 WYIB SL 1 purlwise with yarn in back.

### BASIC DIAMOND CHART BEG ON 25 STS

(Notes 1 Work entire chart with CC. 2 Sl sts at end of rows purlwise wyif.)

**Row 1 and all WS rows** K to last st, sl 1. **2** K11, S2KP2, k10, sl 1. **4** K10, S2KP2, k9, sl 1. **6** K9, S2KP2, k8, sl 1. **8** K8, S2KP2, k7, sl 1. **10** K7, S2KP2, k6, sl 1. **12** K6, S2KP2, k5, sl 1. **14** K5, S2KP2, k4, sl 1. **16** K4, S2KP2, k3, sl 1. **18** K3, S2KP2, k2, sl 1. **20** K2, S2KP2, k1, sl 1. **22** K1, S2KP2, sl 1. **24** S2KP2. Fasten off last st.

### Color key

- Soft Brown (MC)
- Pussywillow (CC)

### Stitch key

- ☐ K on RS, p on WS
- ☐ P on RS, k on WS
- ☐ Ssk
- ☐ K2tog
- ☒ Sl 1 purlwise with yarn in back (wyib) on RS row, and with yarn in front (wyif) on WS row
- ☒ Sl 1 purlwise wyif on RS row, and wyib on WS row
- ☒ S2KP2
- ☒ Pick up and k 1 st as directed
- ☒ Inc 2
- ☒ No stitch

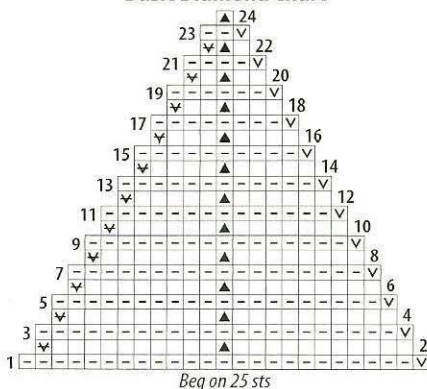
## MAIN PAT CHART OVER 143 STS

**Row 1** (WS) With MC, k to last st, sl 1 wyif. **2** With CC, k1, ssk, \*[k1, sl 1 wyib] 6 times, inc 2, [sl 1 wyib, k1] 6 times, S2KP2; rep from\* 3 times more, [k1, sl 1 wyib] 6 times, inc 2, [sl 1 wyib, k1] 6 times, k2tog, sl 1 wyif. **3** With CC, \*k1, sl 1 wyif; rep from\* to last st, sl 1 wyif. Cut CC. **4** With MC, k1, ssk, \*k12, inc 2, k12, S2KP2; rep from\* 3 times more, k12, inc 2, k12, k2tog, sl 1 wyif. **5** K to last st, sl 1 wyif. **6, 8, 10, 12, 14, 16, 18, 20, 22 and 24** Rep row 4. **7, 9, 11, 13, 15, 17, 19, 21 and 23** K1, p to last st, sl 1 wyif. **25-28** Rep rows 1-4. **29** Rep row 1. Rep rows 6-29 for pat.

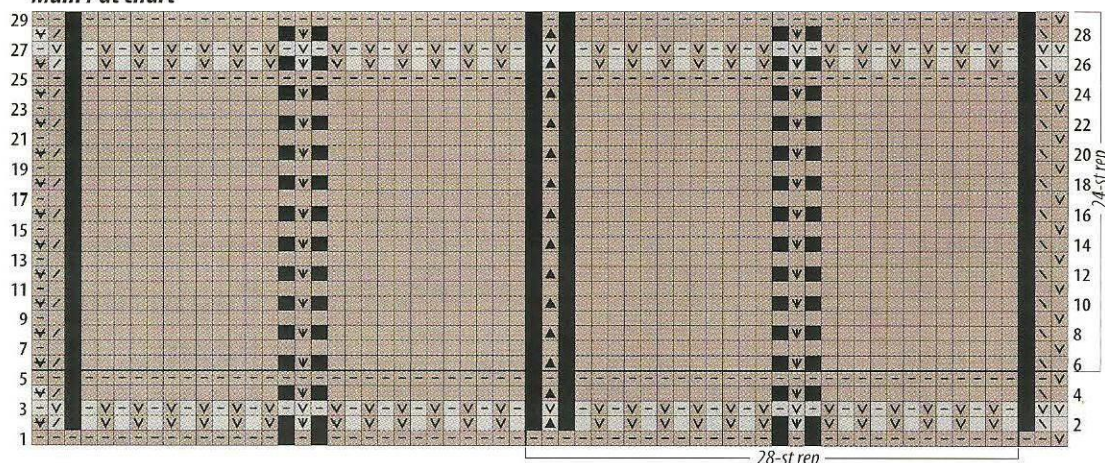
## EDGING CHART OVER 143 STS

**Row 1** (RS) With MC, k 17 from waste yarn, pick up and k12 sts along right side of first diamond to point, 1 st in point, then \*pick up and k12 sts along left side of diamond, k3 from waste yarn, pick up and k12 sts along right side of next diamond, 1 st in point; rep from\* twice more, pick up and k12 sts along left side of last diamond, k16, sl 1 wyif from waste yarn—143 sts. **2** K to last st, sl 1 wyif. **3** With CC, k1, ssk, [k1, sl 1 wyib] 13 times, inc 2, \*[sl 1 wyib, k1] 6 times, S2KP2, [k1, sl 1 wyib] 6 times, inc 2; rep from\* twice more, [sl 1 wyib, k1] 13 times, k2tog, sl 1 wyif. **4** \*K1, sl 1 wyif; rep from\* to last st, sl 1 wyif. Cut CC. **5** With MC, k1, ssk, k26, inc 2, \*k12, S2KP2, k12, inc 2; rep from\* twice more, k26, k2tog, sl 1 wyif. **6** Rep row 2. Bind off. □

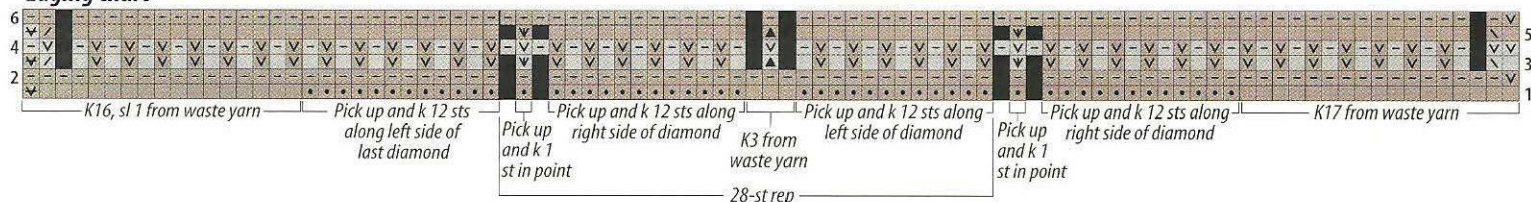
Basic Diamond Chart



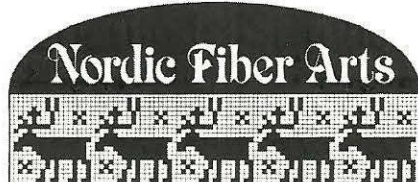
Main Pat chart



Edging chart



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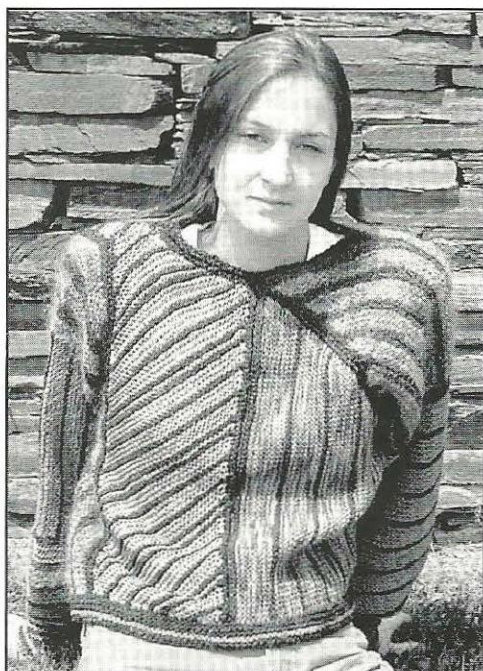


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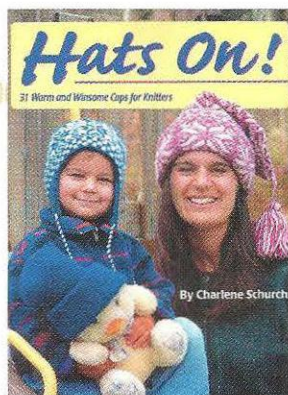
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## Hats On!

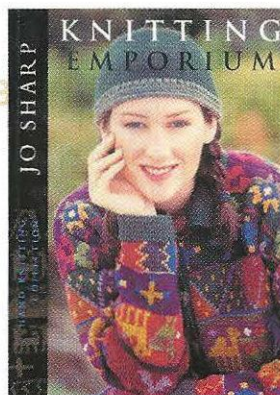
31 Warm and Winsome Caps for Knitters, Charlene Schurch, Down East Books, 1999, 88 pp., softcover, \$18.95.

At first glance, I was ready to dismiss this book because it seemed very small and not very stylish, especially for its price tag. The photographs of the hats did not catch my eye; there just seemed to be something uninspired about them. When I looked at them again, I realized that some of the hats were quite interesting, it is just the colors and the styling of the photographs that affected me.

There are 31 projects in this book; almost all of them are close-fitting, watch-cap-style hats. The patterning covers many of the traditional knit styles—Fana, Aran, Bohus, etc.—as well as several familiar hat styles, including tam, fez, and Andean earflap. Most of the patterns are given in four sizes, two for children and two for adults. Large charts and detailed yarn and gauge information are given for each project.

The problem here is that the colors chosen for the samples do not work together as a collection, and unfortunately, they were photographed that way. The layout is very basic, with the hats photographed mostly in groups of three on black wig stands against a gray background. The pictures are small—each hat is about 1½" tall. When the colors in a grouping don't go together, it detracts from the whole picture. But once you get past things like an aqua and brown fez next to a sherbet pastel Bohus hat, you can see that each design is actually worth a second look. When I envision that tasseled fez in hot pink and bright yellow (the colors of my daughter's ski outfit), I can't wait to get out my needles! Some of the hats are also shown photographed from the top—a great view for the knitter—showing how the decreases and shaping were carefully and attractively thought out.

All in all, this is a worthwhile book. Take the time to study the pictures and you will likely find some potential projects. The essentials (great designs) are there, which is all a good knitting book needs—the knitter can dream up the colors. I would hazard a guess that the photos are all given in an eight-page color spread in the center as a way to keep costs down—surprising, given the book's price tag.



## Knitting Emporium

Jo Sharp, Taunton Press, 2000, 108 pp., softcover, \$27.95.

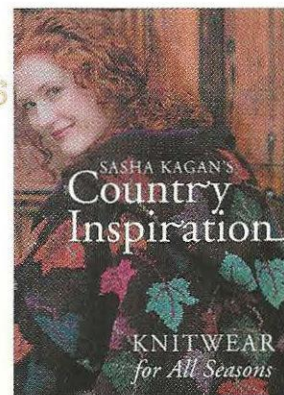
All the designs in this book are created using Jo Sharp's line of DK weight, super soft, extra long fiber, Merino/Border Leicester crossbred wool. By coincidence, I am working a project for *Knitter's Winter 2000* issue with this very yarn—I can attest that it is a very high quality wool that has a firm and bouncy feel. It yields very nice stitch definition and gives the impression that it would wear very well. Now, on to the designs.

My dictionary defines "emporium" as a store carrying a diversity of merchandise—diversity really describes this collection! In colorwork, there are some stunning designs, such as a Bohus-influenced pullover, a multi-colored Peruvian cardigan (seen on the cover), and a beautiful ladies' cardigan inspired by Italian millefiori. Several designs are executed in one color—a classic gansey, a plain vest with a simple but effective crossed roll collar, and a star-patterned pullover, to name a few.

There are 14 sweater designs (plus two hats) in this book, and each one is given with two variations—whether it is colorways, lengths, cardigan and pullover, or men's and women's. The variations are very effective—especially the colorways on the multi-color projects. The Peruvian cardigan, Bohus pullover, and millefiori cardigans are all shown in both a warm, bright and spicy colorway and a cool, subdued one. Sharp's extensive and well-thought-out color line makes this possible.

Instructions for each design are given in four sizes with schematics. There are multiple photos of each design taken from different angles. My only quibble is that the charts for some of the larger multi-color designs, such as the Peruvian cardigan, are hard to read. A list of stockists and a printed color card are also included.

The designs are classic and timeless with lots of attention to detail, such as interesting band and collar treatments. If you can find two designs that you want to knit, then this book is worth the price. Knit in a good quality yarn, these sweaters will be enjoyed and admired for many years.



## Sasha Kagan's Country Inspiration

Knitwear for All Seasons, Sasha Kagan, Taunton Press, 2000, 170 pp., hardcover, \$27.95.

In this extensive collection of 45 projects, the emphasis is on the glorious flora of Kagan's home, the Welsh countryside. The groupings are Roses, Autumn Leaves, Meadow Flowers, Forest Fruits, and Cottage Garden. Each design is covered in colorful and natural intarsia interpretations of various flowers, leaves, and berries.

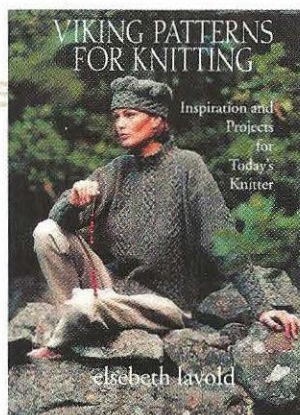
The main portion of each design is executed in stockinette stitch, with occasional bobbles thrown in. Some textural interest is provided by the yarns—usually a few of the colors are done in a chenille. But the key here is intarsia, and lots of it. In these designs, the knitter will be closely following a chart for almost the entire project—with as many as 14 different colors. The results are breathtaking, but the designs are more than this knitter is willing to tackle—I'd rather admire than knit these masterpieces (you can purchase knitted models directly from Kagan).

The collection contains quite a range of projects—pullovers, cardigans, coats, hats, pillows, throws—in a variety of styles, including close-fitting, loose, ruffled, and hooded. Instructions for each garment are given in one size only (I looked for but did not find an explanation for this). Strangely enough, the same model could be pictured wearing a 34" sweater and a 50" one (not a coat or jacket) and they both seemed to fit her. The one-size-fits-all thing would probably work best for the many loose-fitting coat and jacket patterns. There are no schematics, so I would recommend lots of swatching, measuring, and planning before attempting any of the garments. You would not want to invest so much in a garment that did not fit properly.

The photographs are rich and beautiful, showing each project in a complementary setting. There are very few close-ups, but the excellent lighting clearly reveals the details.

If you love floral motifs and are undaunted by the prospect of all-over intarsia work, you may find the perfect project here. The designs are feasts for the eyes and would bring enjoyment each time they are worn.





An ideal recipe for enlightened knitting book purchasing: take one great book mixed well by three great reviewers—well-known designers and authors Linda Cyr, Sally Melville, and Anna Zilboorg.

## Viking Patterns for Knitting

Inspiration and Projects for Today's Knitter, Elsebeth Lavold, Trafalgar Square Publishing, 2000, 127 pp., hardcover, \$22.95.

It seems that lately all new knitting books have a concept or theme. But often the concept is limited or the book isn't a complete package—well-executed and photographed design, inspired color choices, and innovative techniques. However, this book by Sweden's leading knitwear designer (it says so on the dust jacket) delivers the goods!

Elsebeth Lavold's third book, *Viking Patterns for Knitting*, combines an innovative technique with fresh stitch patterns and a well-designed and appealing collection of 14 projects (23, if you count the hats and accessories). The 60 stitch patterns and motifs presented in this book make it a veritable stitch dictionary and a useful addition to any knitting designer or inventive knitter's collection.

The stitch patterns are a result of five years of research into the interlace patterns employed by the Vikings over 1000 years ago to ornament stone carvings and metalwork. The patterns bear a striking resemblance to Celtic designs—and were likely influenced by the Celts—but Lavold limits her work to interpretations of Scandinavian artifacts. The charts are large and clear, and the accompanying sketches and photos of the inspiring artifacts are interesting as well.

Lavold has developed her own technique to start and stop twining cable patterns vertically. It is similar to the closed loop and circle patterns in Barbara Walker's *Charted Knitting Designs*, but has a more pinched than rounded effect. Upon close inspection, Lavold's Skabersjo panel and Walker's Butterfly loop appear to be different knitted interpretations of the same ancient knotted design.

The interlacing cable patterns (including the entire ancient runic alphabet) are fascinating and will hallmark any project as the handiwork of a skilled knitter. Lavold has limited the patterns to two-stitch-wide strips so that crossings are never more than four stitches, making even the most complex and hypnotizing patterns within the reach of most knitters.

The projects showcase Lavold's signature attention to detail. In Vebjorg, a V-neck cardigan with mirrored panels of twining cables, the cables run up the fronts and are mitered on the back to form a yoke. In Kysmik, a vest and child's pullover are adorned with Nordic runes that translate to "kiss me"—a more subtle and intriguing way to express love than a big old intarsia heart! In addition to 14 sweaters (two with detachable hoods), there are a nice group of accessories and a very unusual cushion with a central dragon-like twined motif named Fafner with a mitered interlaced cable border and a stylized dragon motif in the center.

Because of the nature of the placement of the stitch patterns, some of the instructions are written for limited sizes. However, Lavold does include a page on 'Sizes and Fit' with suggestions on how to tailor the sizing for some garments. Unfortunately, there are no schematics, so adapting them

to sizes much beyond the originals may be a task for an experienced knitter with good math skills.

If you have admired Elsebeth Lavold's designs in Knitter's, I would recommend ordering this book sight unseen—you won't be disappointed!

—Linda Cyr

We all have our reasons for buying knitting books—more than we 'need' or than we can ever 'use.' Sometimes it's for the inspirational photos; sometimes it's the possibility of learning a new skill. But a feature that always hooks me is the projects themselves. When I find a book full of pieces that I'd love to knit and own—every one of them—then there's no question but that I have to have the book.

For me, Elsebeth Lavold's is just such a book. Every garment or piece is gorgeous, knit-able, and wearable. And while they are all based on a singular premise—the translation of patterns and forms from the Viking era to the context of knit pieces—there is no 'sameness' here. Each piece is engaging and unique.

There is something particularly compelling about the intricate and singular beauty of cables (or plaits or braids) in knitting. I have always believed that this is one knit form that cannot be expressed as beautifully in any other needle art.

The plait work is especially gorgeous, and what is different from the usual is that none of the cables is continuous. Every piece includes or is built around a plait that has a beginning and an ending—rather than being a continuous thread. (Think figure eight instead of braid.) This book is full of figure eight's, rings, interlaced ropes, knots, hitches, and intertwined shapes that gives them a richness different from the braids we're accustomed to in traditional Aran or cabled designs.

But Lavold shows us that complex knots and hitches do not necessarily mean complex charts or difficult knitting. The author intended all garments to be accessible to intermediate knitters, and I believe she has succeeded. The charts are simple and clear (especially once one discovers the Key to Chart Symbols on p. 127).

And what about those other criteria for buying a knitting book: inspirational photos and the opportunity to learn a new skill? This book satisfies both. The graphics are all well done. The garment photos are both beautiful and clear; the stitches, styles, drape, and fit are shown well; and the charts are simply drawn and easily read.

Additionally, there is another feature of this book from which we can draw inspiration. The stories and drawings of the Viking motifs from which this work was translated, and the many additional stitch patterns and charts offered, make this volume a compelling addition to any knitting stitch library and for any knitting historian.

One of Lavold's stated intentions was to teach. She offers what she calls "a technical innovation, an old technique used in an entirely new way,"

allowing knitters to produce plait forms she offers that have never been possible to knit before.'

Without giving too much away, what she does is present, clearly and with close attention to detail, two techniques fairly well known in knitting (extra stitches for cables plus directional increases and decreases) but conjoined here and applied to produce stitch patterns that are neat and without fabric distortions.

It's a lot to have accomplished in one book, but Lavold is a knitter who comes from a very rich tradition, a designer who has over 20 years' experience, and an author who spent five years working on this book. . . and it all shows!

—Sally Melville

Elsebeth Lavold's book appears in America at a time when designers everywhere, are reveling in the plaiting possibilities of the two-stitch rib. In this context, *Viking Patterns for Knitting* is most welcome.

Lavold gives us a method for adding stitches for new cables in the midst of a pattern. It's a lovely method and all by itself would be worth the book's price. Except for one caveat: the translation from Swedish breaks down at crucial points. Take this sentence (p. 112): "What is new is actually two things: the mirrored directional increases, which make it possible to increase in placement of the increases and corresponding decreases, which make possible to close off a cable attractively." I believe this statement will cause most knitters to flee. An expert knitter can figure it out, but many knitters will be befuddled. However, if they find someone to give a hand with this necessary technique, and they want to design with complex cables or reproduce the patterns, the book will be well worth having.

Lavold introduces Viking designs analytically and functionally. Her enthusiasm is contagious and her translation of the designs into knitting possibilities makes one eager to pick up needles and try for oneself. I find her charts clear and simple, though if I were going to follow a particular one I would want to isolate it from the others with a photocopy. Many charts on a page leads to confusion.

Mixed in with the discourse on Viking patterns are the knit design projects. I wish they were in a separate section, even though they are aimed at illustrating the Viking mode of patterning. They are not really illustrations of anything, but full-scale designs in their own right. Where they are, they interrupt the discussion of Viking patterns. The interleaving also makes the projects more difficult by references to pages that contain many charts. This may seem a silly complaint, but as following directions is harder than knitting, knitters deserve as much clarity as possible.

All in all, this is a fine book to add to a knitter's library. In truth, its contents are not easily accessible to average knitters, but for those drawn to cables and their innumerable possibilities, it should be a challenging invitation and an inspiration.

—Anna Zilboorg



## abbreviations

**approx** approximate(y)  
**beg** begin(ning)(s)  
**CC** contrasting color  
**cn** cable needle  
**cm** centimeter(s)  
**cont** continu(e)(ed)(es)(ing)  
**dec** decreas(e)(ed)(es)(ing)  
**dpn** double-pointed needle(s)  
**fol** follow(s)(ing)  
**g** gram(s)  
**"** inch(es)  
**inc** increas(e)(ed)(es)(ing)  
**k** knit(ing)(s)(ted)  
**LH** left hand  
**M1** make one stitch  
**m** meter(s)  
**MC** main color  
**no stitch** skip to next stitch  
**oz** ounce(s)  
**p** purl(ed)(ing)(s)  
**pat(s)** pattern(s)  
**pm** place marker  
**psso** pass slipped stitch(es) over  
**rem** remain(s)(ing)  
**rep** repeat(s)  
**rev** reverse  
**RH** right hand  
**RS** right side(s)  
**rnd** round(s)  
**sc** single crochet  
**sl** slip(ped)(ping)  
**SKP** slip, knit, psso  
**ssk** slip, slip, knit these 2 sts tog  
**st(s)** stitch(es)  
**St st** stockinette stitch  
**tbl** through back of loop(s)  
**tog** together  
**WS** wrong side(s)  
**wyib** with yarn in back  
**wyif** with yarn in front  
**yd** yard(s)  
**yo (2)** yarn over (twice)  
**Note:** See these two pages for illustrations for some of these techniques.

## metrics

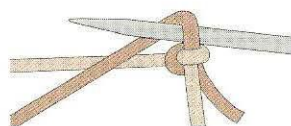
To convert inches measurements to centimeters, simply multiply the inches by 2.5. For example, 4" x 2.5 = 10cm.

## wraps per inch

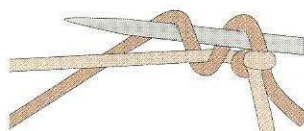
Wind the yarn around a ruler over 4". Divide the number of wraps by four. Compare this number to the number listed in the table for each sweater under "wraps/inch." If the numbers are close, the yarn is of comparable compressibility. Use the life-size photo to see the surface texture and diameter of the yarn.

### INVISIBLE CAST-ON

**Uses** As a temporary cast-on, when access to the bottom loops is needed: to knit, graft, attach a border, or for an elastic hem.



**1** Knot working yarn to contrasting waste yarn. With needle in right hand, hold knot in right hand. Tension both strands in left hand; separate the strands with fingers of the left hand. Yarn over with working yarn in front of waste strand.

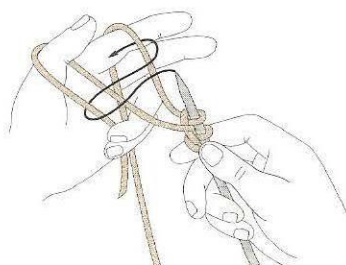


**2** Holding waste strand taut, pivot yarns and yarn over with working yarn in back of waste strand.

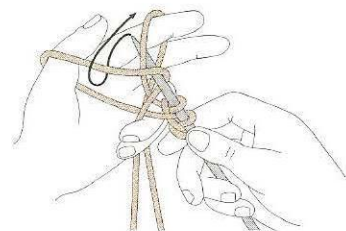
**3** Each yarn over forms a stitch. Alternate yarn over in front and in back of waste strand for required number of stitches. For an even number, twist working yarn around waste strand before knitting the first row. Later, untie knot, remove waste strand, and arrange bottom loops on needle.

### LONG-TAILED CAST-ON

Make a slipknot for the initial stitch, at a distance from the end of the yarn (about 1½" for each stitch to be cast on).

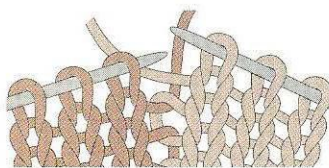


**1** Arrange both ends of yarn in LH as shown. Bring needle under front strand of thumb loop, up over front strand of index loop, catching it ...



**2** ... and bringing it under the front of the thumb loop. Slip thumb out of loop, and use it to adjust tension on the new stitch. One stitch cast on.

### INTARSIA

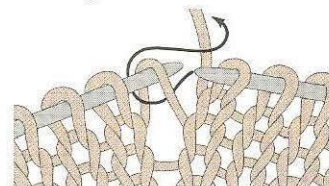


When changing from one color to the next when working intarsia, it is necessary to twist the yarns to prevent holes. Pick up the new color from under the old color, as shown, and continue working.

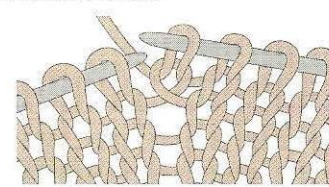
### MAKE 1 (M1) KNIT

If instructions don't specify, use M1 knit either left or right slanting.

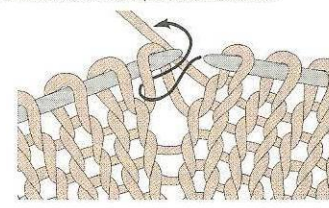
**Uses** A single increase.



**1** For a left-slanting increase (M1L), with right needle from back of work, pick up strand between last st knitted and next st. Place on left needle and knit, twisting the strand by working into the loop at the back of the needle.



**2** This is the completed increase.



**3** Or, for a right-slanting increase (M1R), with left needle from back of work, pick up strand between last stitch knitted and next stitch. Knit, twisting the strand by working into the loop at the front of the needle.

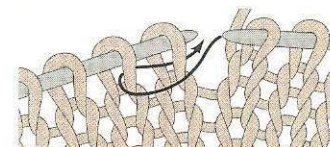
### MAKE 1 (M1) PURL

**Left-slanting:** Work as for Make 1 Knit, step 1, except purl, twisting the strand by working into the back loop.

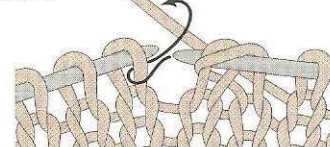
**Right-slanting:** Work as for M1 Knit, step 3, except purl.

### S2KP2, SL2-K1-P2SSO

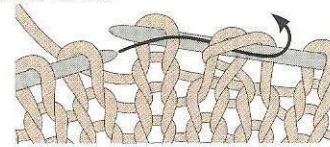
**Uses** A centered double decrease.



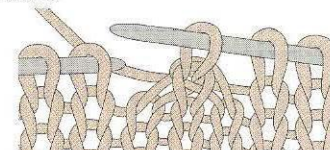
**1** Slip 2 sts together to right needle as if to knit.



**2** Knit next st.



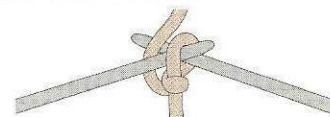
**3** Pass 2 slipped sts over knit st and off right needle.



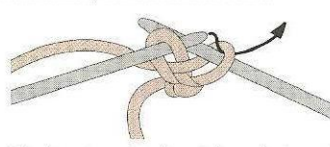
**4** Completed: 3 sts become 1; the center st is on top.

### CABLE CAST-ON

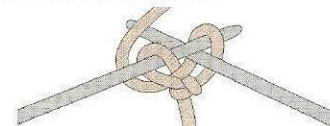
**Uses** A cast on that is useful when adding stitches within the work.



**1** Make a slipknot on left needle.



**2** Working into this knot's loop, knit a stitch and place it on left needle.



**3** Insert right needle between the last 2 stitches. From this position, knit a stitch and place it on left needle. Repeat step 3 for each additional stitch.

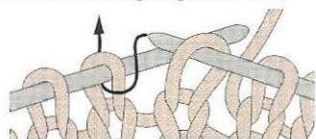
### KNITTING ON CAST-ON

Work Steps 1 and 2 of Cable cast-on. On Step 3 insert right needle knitwise into last stitch instead of between the stitches.

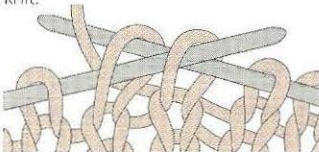


## SSK

**Uses** A left-slanting single decrease.



1 Slip 2 sts separately to right needle as if to knit.



2 Knit these 2 sts together by slipping left needle into them from left to right. 2 sts become one.

## SK2P, SL1-K2TOG-PSSO

**Uses** A left-slanting double decrease.

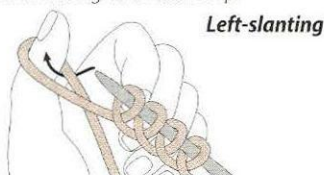
1 Slip one stitch knitwise.

2 Knit next two stitches together.

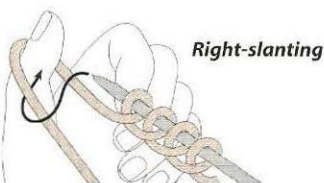
3 Pass the slip stitch over the k2tog.

## LOOP CAST-ON

**Use** To cast on a few sts for a buttonhole. Loops can slant either to the right or to the left. For right-slanting cast on, work the next row through the back loop.



Left-slanting



Right-slanting

## LIFTED INCREASE

**Knit**

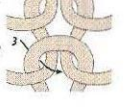
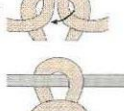
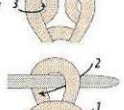
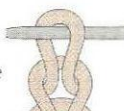
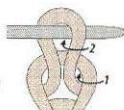
For a right increase, knit into right loop of stitch in row below next stitch on left needle (1), then knit stitch on needle (2).

For a left increase, knit one stitch, then knit into left loop of stitch in row below last stitch knitted (3).

**Purl**

For a right increase, purl into right loop of stitch in row below next stitch on left needle (1), then purl stitch on needle (2).

For a left increase, purl one stitch, then purl into left loop of stitch in row below last stitch purled (3).



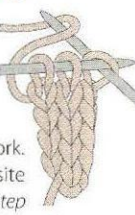
## UNATTACHED I-CORD

I-cord is a tiny tube of stockinette stitch, made with 2 double-pointed needles.

1 Cast on 3 or 4 sts.

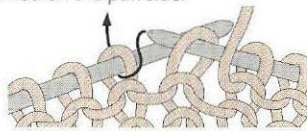
2 Knit. Do not turn work.

Slide stitches to opposite end of needle. Repeat Step 2 until cord is the desired length.

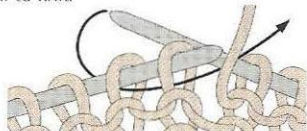


## S2PP2

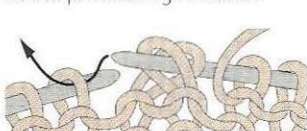
**Uses.** A centered double decrease worked on the purl side.



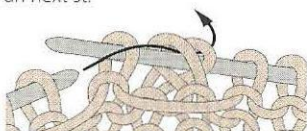
1 Slip 2 stitches separately to right needle as if to knit.



2 Slip these 2 stitches back onto left needle. Insert right needle through their 'back loops,' into the second stitch and then the first and slip 2 sts to right needle.



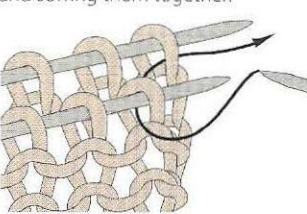
3 Purl next st.



4 Pass 2 slipped sts over purl st and off right needle. 3 sts become 1; the center st is on top.

## 3-NEEDLE BIND-OFF

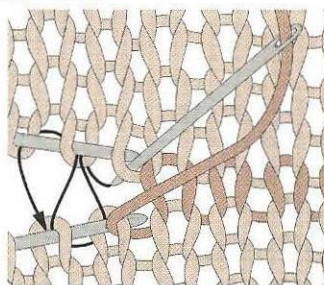
**Uses** Instead of binding off shoulder stitches and sewing them together.



Place right sides together, back stitches on one needle and front stitches on another. \*K2tog (1 from front needle and 1 from back needle). Rep from\* once. Pass first stitch over 2nd stitch. Continue to k2tog (1 front stitch and 1 back stitch) and bind off across.

**For a ridge effect** on the right side of the work, work as above but with wrong sides together.

## GRAFTING



**Uses** An invisible method of joining knitting horizontally, row to row. Useful at shoulders, underarms, and tips of mittens, socks, and hats.

### Stockinette graft:

1 Arrange stitches on two needles.

2 Thread a blunt needle with matching yarn (approximately 1" per stitch).

3 Working from right to left, with right sides facing you, begin with steps 3a and 3b:

3a Front needle: yarn through 1st stitch as if to purl, leave stitch on needle.

3b Back needle: yarn through 1st stitch as if to knit, leave on.

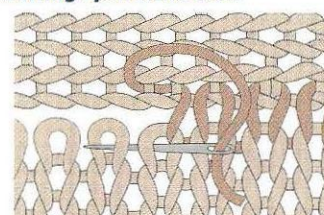
4 Work 4a and 4b across:

4a Front needle: through 1st stitch as if to knit, slip off needle: through next st as if to purl, leave on needle.

4b Back needle: through 1st stitch as if to purl, slip off needle: through next st as if to knit, leave on needle.

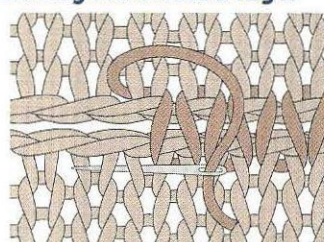
5 Adjust tension to match rest of knitting.

### Grafting open sts to rows



When grafting open sts to rows, compensate for the difference in stitch and row gauges by occasionally picking up 2 horizontal bars (as shown), instead of one.

### Grafting two finished edges



Align stitches on both pieces. Graft on top of finished edges.

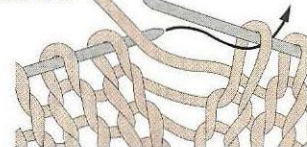
### Grafting open sts to bound-off or cast-on edge

When grafting open sts to bound-off or cast-on edge, match stitch for stitch.

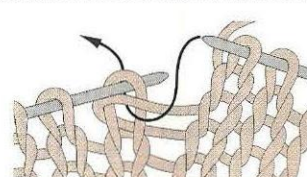
## WRAPPING STS ON SHORT ROWS

**Uses** Each short row adds two rows of knitting across a section of the work. Since the work is turned before completing a row, stitches must be wrapped at the turn to prevent holes. Work a wrap as follows:

### Knit side

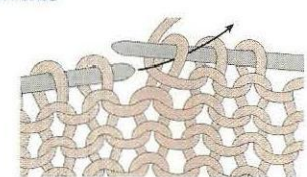


1 With yarn in back, slip next stitch as if to purl. Bring yarn to front of work and slip stitch back to left needle as shown. Turn work.

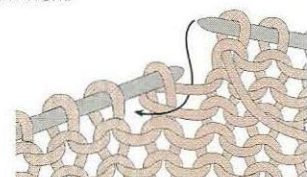


2 When you come to the wrap on the following knit row, make it less visible by knitting the wrap together with the stitch it wraps.

### Purl side



1 With yarn in front, slip next stitch as if to purl. Bring yarn to back of work and slip stitch back to left needle as shown. Turn work.



2 When you come to the wrap on the following purl row, make it less visible by inserting right needle under wrap as shown, placing the wrap on the left needle, and purling it together with the stitch it wraps.

## ONE-ROW BUTTON HOLE OVER 2 STS

Bring yarn to front of work, sl 1 from LH needle (ndl) to RH ndl, pass yarn to back of work and leave it there; sl next st, pass first st over it—1 st bound-off; bind-off 1 more st, sl last bound-off st to LH ndl, turn; with yarn in back of work, cast-on 3 sts as foll: (insert RH ndl between first and 2nd sts on LH ndl, draw up a lp and place on LH ndl) repeat twice, bringing yarn to front before placing last st on ndl; turn; sl first st on LH ndl to RH ndl, pass last cast-on st over it.



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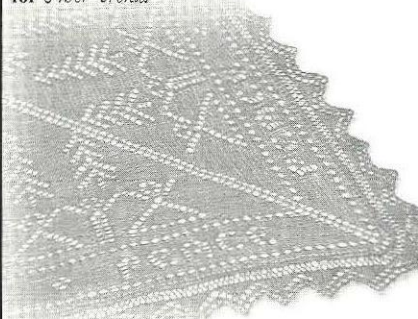
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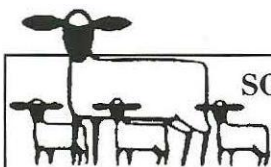


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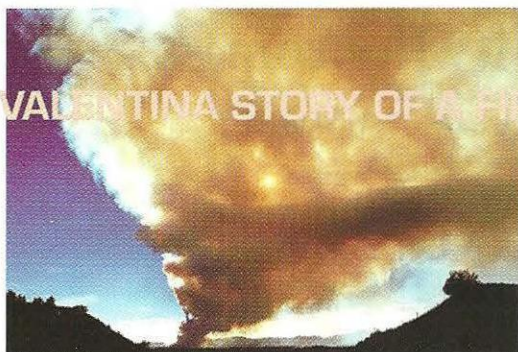
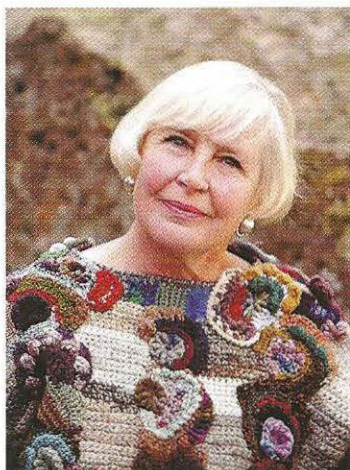
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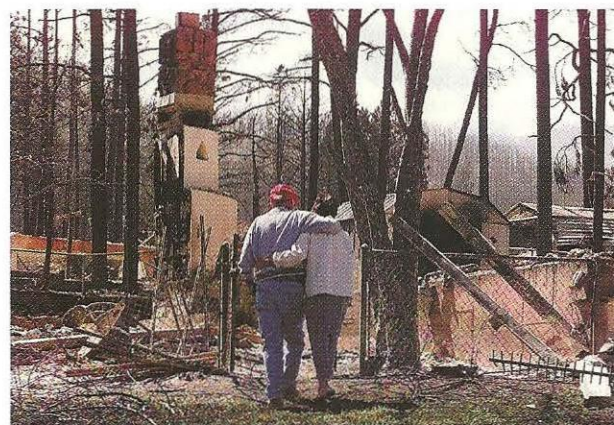
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**I am a knitter.**

**I live in northern New Mexico.**

**I live in Los Alamos.**

Our little town has been in the news for many years—to be exact, 55 years. In 1945 the Manhattan Project, which developed the atomic bomb, was located here; most people know what that means. After two were dropped on Japan, WWII ended. I'm not making a political statement, just introducing you to the town of Los Alamos. Geographically you have to look hard to find a more beautiful place. At an elevation of 7,300 feet, with clean air and perfectly blue skies, Los Alamos is nestled on a number of mesas. Many millions of years ago a volcano erupted nearby and the lava formed the landscape. Many people say that Los Alamos is shaped like an open hand. The fingers are the mesas and the open spaces are the very deep canyons.

**I am a knitter.**

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A month ago our forest nearby began to burn. It started out as a controlled fire; many things went wrong

(an extensive report is available for those who are interested). The fire moved closer and closer towards our town; the winds were terrific (50 to 60 miles per hour). People started to worry. Then came the day, May 10th, when the announcement came: 'Evacuate immediately.'

**I am a knitter.**

The first thing I grabbed was a large bag filled with yarn—it was even somewhat color coordinated. I also grabbed the proper size knitting needles. I remember thinking, 'Hey, this will make a beautiful sweater.' I also took some clothes for my husband and myself, very bad choices, nothing made sense.

We were very lucky and stayed with a friend in the nearby town of Espanola; many people didn't have the luxury of staying with friends. Approximately 17,000 people left Los Alamos in a short time. The evacuation went very smoothly (naturally, it's that kind of town). Our first evening away from home was spent sitting in front of the TV watching our town burn.

**I am a knitter.**

**I knitted throughout the whole week of evacuation.**

**I finished a beautiful sweater.**

**The color of the sweater is green.**

While I was thinking of the fire and wondering if my house would be

burned or saved, I remembered how as a child growing up in Berlin, Germany, I knit through many horrible situations. During the war and even more so after the war. I remember holding my yarn ball under my left armpit, knitting on something and standing by the window, nervously watching what monster thing was going to walk into our lives next. This is how I felt as I was watching Los Alamos burn, 260 houses, wondering if my house will be next. But I am a knitter.

I sometimes wonder how I would have felt if I didn't knit. If I did not have my security blanket—my wonderful gift of putting stitch next to stitch and losing myself in creating something beautiful (or sometimes not so beautiful).

After I went back to my house, I looked at my studio with different eyes, much more loving and oh, so grateful that I still had all my material things. After all, I had told myself during the fire, 'If I am meant to lose everything, so be it.' I had my husband and my health, but realistically I was so delighted that I kept my yarn stash.

Many of my friends who are knitters, who have lost everything, have been to my studio to start afresh with their yarns and knitting projects. One lady chose an intarsia fish pattern, as she said 'After the fire and all the black hills and burned-out neighborhoods, I want to do something cheerful.' Not

only were the colors of the fish bright and cheerful, but there was a lot of cool, clear water. Another lady came last week. She had lost everything, and as she chose some yarn for a new sweater, she told me that without her knitting she might have gone mad. The color of her new sweater is green.

**We are knitters.**

We have to take life as it is dished out to us, but knitting certainly helps to soften the edges.

*You can see a picture of the sweater Valentina was knitting during the evacuation on our Web site, [www.knittinguniverse.com/knitters](http://www.knittinguniverse.com/knitters). Appropriately, the sweater is called "New Passages."*

*Do you have a knitting story to tell? Send it to Knitter's. (See Staff, p. 6 for address.)*





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In *A Gathering of Lace*, Meg Swansen, one of the most influential voices in quilting today, has gathered a talented and diverse group of North America's best lace quilters. In a few pungent paragraphs, she places each in the broad spectrum of style and skill showcased in this beautiful book.

a gathering of LACE

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gathering  
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ALEXIS XENAKIS

## 34 lace knitters share their secrets and their favorite projects

*"As our appetite to acquire new techniques and knowledge becomes more ravenous, it is nearly inevitable that the True Knitter will eventually turn to Knitted Lace."*

—Meg Swansen, author,  
designer, publisher, teacher, lace knitter

a gathering of LACE with Meg Swansen

In *A Gathering of Lace*, Meg Swansen, one of the most influential voices in knitting today, has gathered a talented and diverse group of North America's best lace knitters. In a few pungent paragraphs, she places each in the broad spectrum of style and skill showcased in this beautiful book.

Today "lace" doesn't just mean doilies and very fine yarns; often the yarns are not fine and the needles large for faster knitting and more dramatic lace. This collection includes sweaters and vests as well as shawls, scarves, gloves, and socks that range from simple to spectacular.

Many knitters love to knit lace. *A Gathering* speaks to those who do and those who don't—yet. Learn the few additional things needed to be able to enjoy knitting lace: forming the basic building blocks of lace; the secret of success—lace charts and how to read them; choosing yarns and the needles to match; the miracle of blocking.

*A Gathering* will be at home both on coffee tables and in knitting baskets everywhere.

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Begin your **Stitches** experience with this all-day affair. Knitters from all over converge for a morning session at 10am with **Horst Schulz**. After a relaxing lunch, attend one of the afternoon workshops (2-5pm).

**Show and Tell** (6pm). See what everyone's knitting and then it's off to the Stitches Market Sneak Preview (8-10pm)

**Stitches Classes** (Friday, Saturday, and Sunday) You can take one 3-hour class, three full days, or anything in between. Just remember to leave yourself a little time to eat and shop!

#### **Fashion Show and Supper**

(Friday evening) Knitter's Magazine's Nancy J. Thomas pulls together an amazing parade of garments from the Market vendors.

#### **Stitches Banquet** (Saturday evening)

This "evening out" for knitters is hosted by Amy Detjen and Alexis Xenakis of Knitter's Magazine. You'll enjoy behind-the-scenes glimpses into the Knitting Universe.

**Stitches Market** (Friday, Saturday, and Sunday) Even the best-stocked knitters will be tempted when they see what's new in more than 170 booths. Friendly, helpful retailers keep your creative juices flowing long after you go home.

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